No. 7

AMAZING WORLD OF DC COMICS

★ COMICS ★ MOVIES ★ ANIMATION ★ NEWS & REVIEWS ★ BEHIND THE SCENES ★ JULY 1975 ★ $1.50

SPECIAL SUPERMAN ISSUE!

SUPERMAN®

AT THE WORLD'S FAIR

BY ALLAN ASHERMAN

In 1939, **Superman** had already come into his own. **ACTION COMICS** had established a permanent trend, the **Superman** radio serial was on the air and **Superman** premiums were selling like Kryptonian hotcakes. That same year, New York City, found itself playing host to the art-deco-escapism-oriented extravaganza known as the New York World's Fair.

To introduce its new **WORLD'S FAIR COMICS,** Superman, Incorporated arranged for its hero to appear in the flesh for the first time in history. So while Buster Crabbe was doing his water show down the road apiece, this gentleman was unwittingly becoming a part of Americana. And now, for the first time, we present these rare photos, culled from the archives of our very own **Superman** museum.

#1 *Close-up of the* **first actor** *to portray* **Superman** *in the flesh; unfortunately, his name has been lost to history. Note the unique chest emblem, designed to introduce the character to the public.*

#2 *No, those aren't Boy-Scouts, but World's Fair security policemen. Obviously expecting huge crowds, they're understandably happy to see* **Superman** *(note the Fair Administration Building in background).*

#3 *Pausing beside one of the huge monuments to art and science,* **Superman** *smiles for his fans. If anyone out there has any idea* **who** *played* **The Man of Steel** *for this occasion, we'd appreciate knowing for the sake of trivia buffs everywhere!*

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OUR COVER: The immortal Man of Steel as drawn by Curt Swan.

CENTERSPREAD: An unused cover for an issue of LOIS LANE done in pencil by Curt Swan.

BACK COVER: Superman a la Neal Adams.

ISSUE NO. 7 JULY-AUG. 1975

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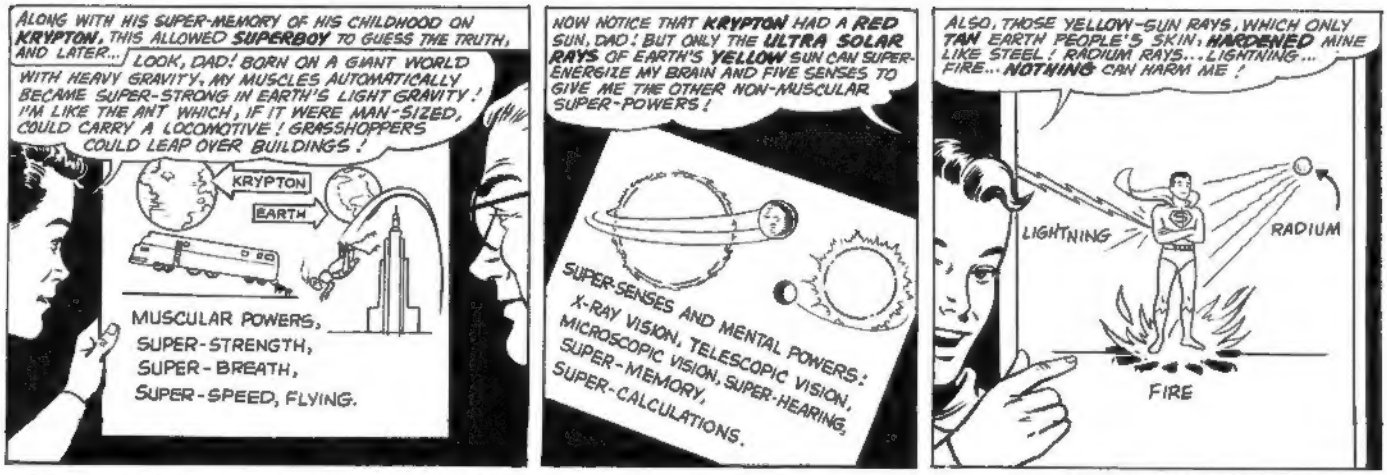
MORT WEISINGER:

THE MAN WHO WOULDN'T BE SUPERMAN

CONDUCTED BY
GUY H. LILLIAN III


ALONG WITH HIS SUPER-MEMORY OF HIS CHILDHOOD ON KRYPTON, THIS ALLOWED SUPERBOY TO GUESS THE TRUTH, AND LATER...
LOOK, DAD! BORN ON A GIANT WORLD WITH HEAVY GRAVITY, MY MUSCLES AUTOMATICALLY BECAME SUPER-STRONG IN EARTH'S LIGHT GRAVITY! I'M LIKE THE ANT WHICH, IF IT WERE MAN-SIZED, COULD CARRY A LOCOMOTIVE! GRASSHOPPERS COULD LEAP OVER BUILDINGS!
KRYPTON
EARTH
MUSCULAR POWERS, SUPER-STRENGTH, SUPER-BREATH, SUPER-SPEED, FLYING.
NOW NOTICE THAT KRYPTON HAD A RED SUN, DAD! BUT ONLY THE ULTRA SOLAR RAYS OF EARTH'S YELLOW SUN CAN SUPER-ENERGIZE MY BRAIN AND FIVE SENSES TO GIVE ME THE OTHER NON-MUSCULAR SUPER-POWERS!
SUPER-SENSES AND MENTAL POWERS: X-RAY VISION, TELESCOPIC VISION, MICROSCOPIC VISION, SUPER-HEARING, SUPER-MEMORY, SUPER-CALCULATIONS.
ALSO, THOSE YELLOW-SUN RAYS, WHICH ONLY TAN EARTH PEOPLE'S SKIN, HARDENED MINE LIKE STEEL! RADIUM RAYS... LIGHTNING... FIRE... NOTHING CAN HARM ME!
LIGHTNING
RADIUM
FIRE

Superman's *creators came up with his super-powers, but Mort created the explanations for their existence.*

Great Neck, Long Island is about an hour from New York City by train. It's not an unpleasant ride; it is always impressive to watch Manhattan's towers—leapable in a single bound by only one man we know—rise behind you. The traveller leaving New York passes the site of the 1964 World's Fair, with its immense symbol, the skeletal globe, and a few of the pavillions still standing.

For many years before and five years after that globe was constructed, Mort Weisinger drove from Great Neck towards that incredible city of towers and terrors, his mind filled not with the grandeur of the metropolis before him, but with problems of plot . . . how could he get an almost invulnerable character into and out of dangerous situations **this** month.

But all that is ended now. The visitor calls Weisinger from the pleasant Great Neck station and soon an immense white Cadillac pulls into the parking lot, with a large, beaming man wearing a cossack's fur hat behind the wheel. He greets his visitor expansively as the latter slides onto the red upholstery of the front seat. "I bought this car to bolster my ego," Mort says, "the day I quit work for National."

A quick drive and a turn down a fir-lined road and the visitor is escorted into Mort's handsome brick house where he meets Mort's wife, Thelma. Almost immediately Mort is off onto his favorite comics-related subject . . . namely, why he isn't working for them anymore. "I couldn't learn from anyone up there," he says. "**They** learned from **me**! . . . At my salary you could say it was a golden graveyard, but it was a graveyard nonetheless."

Startling, isn't it? For who other than Mort Weisinger had been known as the backbone of the greatest of all super-heroes, **Superman**? The visitor closes his jaw and opens his ears. Mort Weisinger, editor for so many years of the **Superman** family of comics, had many things to say about the comic medium and his own career in it . . . and he was just getting warmed up.

Mort oversaw the development of a vast **Superman** mythology, more extensive and more comprehensive than the universe of any other character in popular fiction.

"The Phantom Zone, which would bring to life criminals from Krypton . . . the bottled city **Kandor**, in which we recreated Krypton's former civilization . . . the whole mythology which made **Superman** different from all the other bigshot bang-crash heroic characters . . ." Mort and the writers and artists working for him "created the whole structure."

"I would bring out a new element every six months," he says, "to keep the enraptured kids who were our audience involved." "Why should **Superman** be able to fly," he asks, repeating a question that no doubt occurred to him on one of his trips to work. "So he came from another planet and there's a difference in gravity? Why should he be able to **fly**? Why should he have X-Ray Vision? It's contrary to science and to reason. I originated the concept that in a world circling a yellow sun his powers are multiplied, and that yellow sun gave him these abilities. These are things the originators of **Superman** didn't figure out; they gave us this fabulous character without explaining why all his fabulous attributes existed."

The list goes on. "I created the **LOIS LANE** and **JIMMY OLSEN** books over a lot of opposition, as spinoffs from **SUPERMAN.** The management protested that the characters weren't strong enough and they'd never go. But I had a gut feeling . . . and I had talked to kids. I'm not taking credit for the success of those books, but I **did** know my **Superman** character and mythology, and the proof of success was in the box office."

"I'm not saying," Mort continues, "that I blitzed the world with these developments overnight. It took time. It took living with the character." He surely did that. Weisinger joined the world of comics in the early forties, when most fans and readers of today were not even born . . . in fact, when their fathers and mothers were reading comics. In 1940, when Mort first joined the world of comics after leaving the editorship of **THRILLING WONDER STORIES**, a great science fiction pulp magazine, he was in charge of no fewer than 40 titles. "When I took over **Superman**," he says of these days when all the world was verdant freshness, "a friend of mine told me that these characters, superheroes, were cycle things that 'can't last for more than three or four years.' So it became a challenge to me . . . to prevent **Superman** from being just a fad."

Mort was also editor of **Batman**,

Mort Weisinger reunited with former DC proofreader Gerda Gattel.

and he attributes some of the luck with **Superman** to things he liked about the **Caped Crusader**. "**Batman** was my favorite," he confesses, "and I got the book up to a circulation equal to **Superman's**. I tried to analyze why **Batman** was such a favorite with me and decided that it was because when he was in trouble, **Batman** can get **hurt. Superman** is invulnerable.

"To make him more of a likable character, the type of story I became fondest of was the one where somehow **Superman** lost his powers and had to survive on his natural wits. I'd do that repeatedly. You could **identify** with him then, an outstanding character deserving of your admiration, a real hero because of the clever things that he did, when deprived of his superpowers.

"I enjoyed surprising the readers, giving them something new. Which is why I introduced live personalities ... real people ... into the pages of **Superman**. I had a story in which **Superman** appeared on **"This is Your Life"** with Ralph Edwards, one where he got together with **"Candid Camera's"** Allen Funt, and one based on the fact that Steve Allen looked a little bit like Clark Kent. I even had a story where Ann Blyth played a mermaid, before we introduced Lori Lemaris. I'm also proud of having dreamed up the "Imaginary story" gimmick to motivate otherwise impossible stories and having conceived the idea of DC's first giant anthology — THE SUPERMAN ANNUAL.

"It may seem corny to you, but one of the ways I was able to plot **Superman** was to pretend that I **was Superman**. What would my problems be, and how would I solve them? How would I react if I were this magnificent character? It was like a schizoid personality. Instead of counting sheep when I had insomnia, I often fantasized what I would do as the **Man of Steel**."

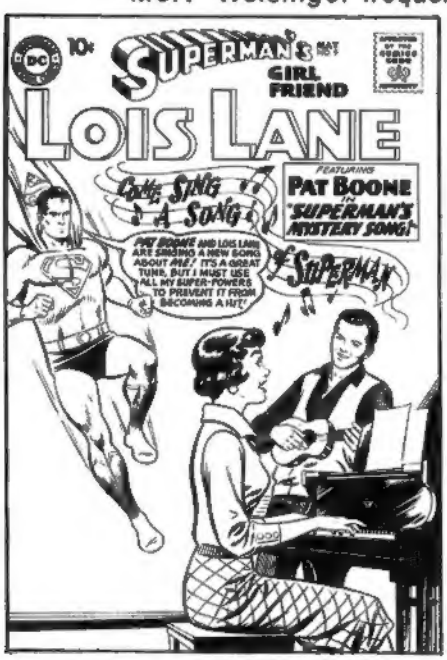
Mort eventually gave up editorship of **BATMAN** and many of the other magazines and concentrated on the #1 superhero of them all. In the early fifties, Mort was called out to California by Whitney Ellsworth, "a man I really **could** learn things from," to work as story editor for the **Superman** TV series. "He insisted that I do it. On the way out to the coast, we sat in a roomette on a train with a tape recorder and plotted about fifteen stories for the series. I met George Reeves, the actor who played **Superman** and he was one helluva nice guy—very, very unaffected. The amazing thing was that when you met Reeves you said, 'My lord, it's Clark Kent!' It was like seeing Clark step out of the comic pages into three dimensions."

Mort's experience with television enabled him to score another coup, getting Reeves a guest star spot, "Big Red S" and all, on the **"I Love Lucy"** show.

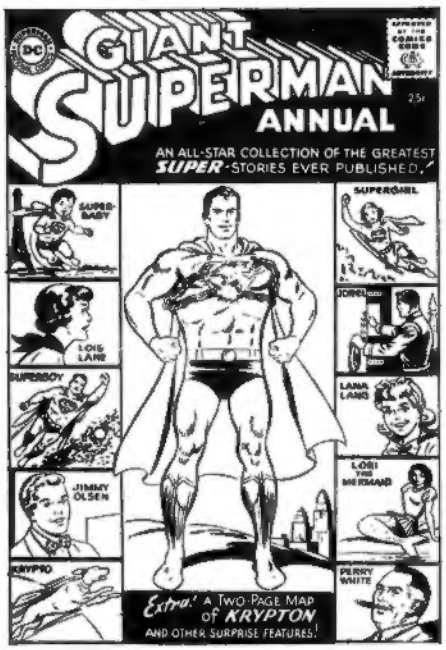
He also helped to develop a number of writers who went on to great fame and fortune in the video business, chief among them a name familiar to those who read the credits of **Perry Mason** reruns, Jackson Gillis. From **Superman,** Gillis went on to such assignments as the Hardy Boys serial on the **Mickey Mouse Club** and eventually to a job on **Colombo**. Mort points to him, as well as to writers like David Chantler, William Woolfolk, and the great screenwriter Leigh Brackett, as examples of proteges and associates who have surpassed him in terms of success. "Edmond Hamilton wrote comics for me and had originally worked for me in the pulps. So had Alfred Bester. Today these men are a helluva lot more successful than I." But this only gives Mort satisfaction.

Mort's own career as a writer is of great interest to your interviewer and he asks to see the place where Weisinger does his magazine writing: his current, almost full-time occupation. Impatient with himself as poor host, Mort leads the way upstairs to a comfortably sloppy paneled den dominated by bookshelves, framed copies of several of Mort's articles on the walls and an immense desk covered with papers. One of the articles on the wall is called "How Ralph Edwards Fools 'Em." Mort accompanied Edwards on several **This is Your Life** escapades to get his story of how the clever impressario suckered the celebrities whom he was to honor on his pop-

Mort Weisinger frequently populated **Superman's** *Metropolis with real-life guest stars.*



SUPERMAN
SINCE HE BEGAN HIS SUPER-CAREER, CLARK (SUPERMAN) KENT HAS USED EVERY DODGE IN THE BOOK TO KEEP HIS DUAL IDENTITY A SECRET. EVERYONE FROM LUTHOR TO LOIS LANE HAS TRIED TO UNCOVER HIS ALTER-EGO -- AND FAILED! BUT NOW ALONG COMES ALLEN FUNT, CREATOR OF TV'S WILDEST HALF-HOUR, CANDID CAMERA, TO CATCH CLARK IN THE ACT OF CHANGING TO HIS SUPER-SELF--BEFORE AN AUDIENCE OF FORTY MILLION TELEVIEWERS, ON...
"The DAY CANDID CAMERA UNMASKED CLARK KENT'S IDENTITY!"
SMILE, KENT... YOU'RE ON CANDID CAMERA!
GREAT KRYPTON! ALLEN FUNT'S CAUGHT ME SWITCHING INTO MY SUPERMAN UNIFORM!


GIANT SUPERMAN ANNUAL
AN ALL-STAR COLLECTION OF THE GREATEST SUPER-STORIES EVER PUBLISHED!
Extra! A TWO-PAGE MAP of KRYPTON AND OTHER SURPRISE FEATURES!

ACTION COMICS
AT LAST—BY POPULAR DEMAND! SUPERMAN Presents SUPERGIRL TO THE WORLD!
WELCOME SUPERGIRL!
SUPERMAN... I CAN'T BELIEVE IT. THEY'RE CHEERING ME!
YOU DESERVE IT, SUPERGIRL! AFTER ALL, YOU ARE THE WORLD'S GREATEST HEROINE!

SUPERMAN'S GIRL FRIEND
LOIS LANE
Featuring "Mr. and Mrs. Clark (SUPERMAN) Kent!"
No.1 of an IMAGINARY Series!
HURRY HOME, DEAR, SUPPER WILL BE READY SOON!
WOULD OUR NEIGHBORS BE ASTOUNDED IF THEY KNEW MY HUSBAND CLARK IS LEAVING OUR HOME THROUGH A SECRET TUNNEL, AS... SUPERMAN!

ular '50's show. Another hits close to home—a **BETTER HOMES & GARDENS** story on the Comics Code Association and how it changed the field. It is illustrated by selected comic panels before and after the Code got hold of them.

"I was **always** writing," Mort explains, "even while I was editing comics. I guess that I wrote about 1000 articles in my spare time, moonlighting." He's had articles in **THE JOURNAL OF THE AMA, READER'S DIGEST, COLLIER'S, THE SATURDAY EVENING POST**. One of his articles was even read into **THE CONGRESSIONAL RECORD. AMERICAN WAY**, the American Airlines magazine for travellers in flight, recently featured a profile of Weisinger. Nowadays he does much of his writing for the popular Sunday supplement, **PARADE** . . . including one recent article on "How Magicians Trick You," and one on why certain finalists in the Miss America pageant can never win the crown.

That subject is a ripe one for discussion with Mort Weisinger, since one of his bookcases lining the paneled walls in his study contains eight or ten hardcover copies of Mort's best-selling novel, **"THE CONTEST."** A big, decidedly adult novel published by World (and by New American Library in its paperback editions), it reflects a long-time Weisinger interest in beauty pageants and the people around them.

"I was once a judge in a preliminary Miss America contest," he explains, "and while speaking to the girls, I learned the inside story. I became a judge of a lot of other contests. Back when I was in the army, before I went to Yale,"—where he wrote episodes of a radio show called **"I Sustain the Wings"** and incidentally roomed with Broderick Crawford and William Holden—"I was stationed in Atlantic City and did public relations work for the pagaent. I learned the inside picture, all right.

"Researching the book further, I went to Europe with—" and Mort names the world-famous host of the real-life contest, "who was a friend of mine and thought I was going to do a simple article on the pagaent. Now he won't talk to me."

"THE CONTEST" was a big success. Mort was paid $125,000 for the movie rights, and the book saw printings in several foreign languages, a surefire indication of its appeal.

While he was writing the book and keeping up his input to magazines, Mort was still making that daily drive from Great Neck to the National offices in New York, wrestling with the problems of keeping interest alive in **Superman**. Living with **Superman** had become such a part of his life that he literally could not escape it.

"One night, when Dorothy Woolfolk," a former DC editor, "was up at the house visiting, I awoke at four o'clock in the morning thinking that I was dying. I had an ulcer and it had become inflamed. The tension was just too much." He went to the hospital . . . where he eventually found himself discussing covers with artist Curt Swan.

Mort met the problem head-on and went to see a psychiatrist. As he talked about the job and his perspective of it, the nature of the problem became clear to him. "When people asked me what I did for a living, I would suppress the fact that I was editing **Superman**. I'd tell people that I wrote for **COLLIER'S** or **THE SATURDAY EVENING POST, TRUE** magazine . . . where I had published articles. Why did I do this? Because, subconsciously, if I said I was involved with **Superman**, I was a big man—but shining in **Superman's** reflected glory. I was his satellite.

"Secretly, I was jealous of **Superman** . . . just as Clark Kent is.

"The doctor told me 'Listen, it's a great product, I read it when I was a kid and my kids read it now; it's certainly nothing to be ashamed of.' But I still wanted to get out. I wanted to get into a world where I was my own boss, where I was truly responsible for my own work. In comics, you always have to rely on your writer or your artist—who in turn has to rely on the inker or the colorist, which brings up something I'll get to in a minute. I wasn't dealing with something of my **own**."

Weisinger wanted out of his editorial job. But he couldn't simply quit; apparently the involvement with **Superman** was too deep for that. He came up with the scheme of asking for bigger and bigger raises, but none proved impossible; the then-management at NPP kept meeting his demands, granting him generous stock options.

He was even made a vice president of public relations for the company. If NPP was a graveyard for Mort, it was indeed a golden one. Finally, he made the break. And he hasn't regretted it.

"I live an active life," he says with some satisfaction, "one my wife Thelma can share with me. On assignments we travel to Spain, Hawaii and London. I'm making a great deal more than I ever could as an editor, often more with one article than an editor can pull down in half a year."

Writing for comics seems to Mort to be "an eternal graveyard. Writers rarely can get out of comics. I think Cary Bates is an example of a writer with ambition who has been able to do something—sell a plot for a James Bond movie. But I've found that nobody in the writing field really respects a comics writer. Mentioning it is a liability. Mickey Spillane wrote comics when he was hungry, but he quickly got out of it. Many of the other writers who wrote for me were ones I got from outside the field of comics, from science fiction, and they used to do comic work for what they called 'hungry money.' They'd turn out a quickie once a week to pay the rent. Then they went on to radio, TV work, novels or films. They outgrew the field.

"People always accused me of being an egomaniac as an editor because I always gave the writers my own plots. I did that for a reason. If I asked a writer to bring in his own plots, and he spent a weekend working on four of them, and I didn't like any of the four, then he's **wasted** a whole weekend of work.

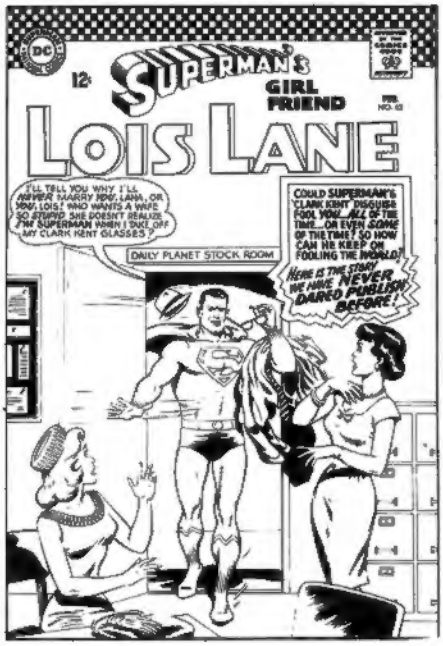
"In the article business, if I have several outlines out with magazines and **FAMILY CIRCLE**, say, doesn't like one, I can send it to the **LADIES' HOME JOURNAL**. If they don't like it, I can send it to **GOOD HOUSEKEEPING**. And so on. It isn't wasted work. Frequently, a writer would come in with a plot that may have been good, but we'd have it in inventory already or else the Comics Code wouldn't pass it. Now what's he supposed to do with it? I couldn't pay him for an outline we'd never use. The least I could do was to think of a plot for the writer and if he liked it—I'd never force it down his throat—we'd kick it around and evolve a story." Often stories grew around a pre-drawn cover—an innovation for comics Mort brought from the pulps—which insured every issue of a strong cover scene. "A writer knew that he would never go away empty-handed."

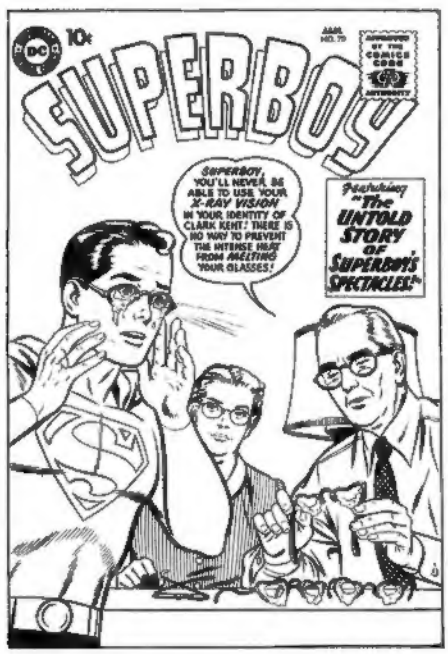
Mort has some opinions about comic artists of today, too. "To me the definition of an artist, in the traditional sense, is a guy who conceives of the idea, makes the sketch, does the pencilling, inking, coloring; it is a one-man job. The message I want to get through is for artists to have respect for themselves and their craft, to try to get into control—where you don't have an inker blaming a penciller for a bad job, or vice versa, or both of them blaming the colorist. There should be a movement for the integrity of the artist and his best expression. An artist should have some control, even to the coloring. I've seen brilliant black and white art ruined by coloring, while a great colorist can make a story sing. At the same time, some comics artists have to be trained to draw for dramatic coloring.

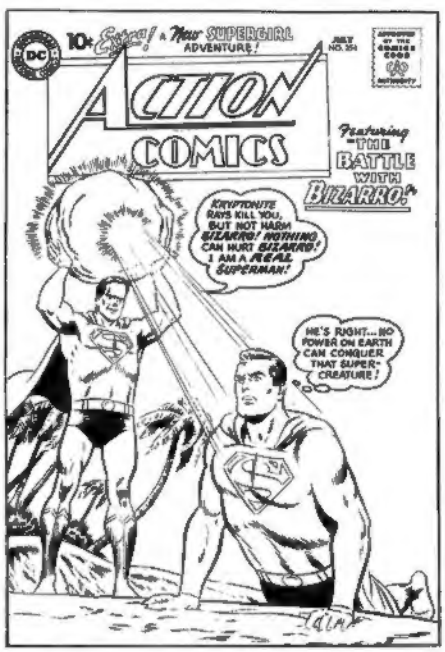
"You either are or you aren't a **complete** artist. The present

When Mort first started working for DC, he was told to dream up some new characters until he could begin his regular duties. The results— **Aquaman, Green Arrow** *and* **Johnny Quick***—all of whom premiered in* **MORE FUN #73.**

AQUAMAN
MANY HAVE HEARD THE LEGEND OF AQUAMAN, BUT WHO WILL BELIEVE SO STRANGE A TALE? MOST AMAZING OF ALL THE SECRETS OF THE SEA IS THE STORY OF AQUAMAN, WHO, LIKE A WATER-GOD OF OLD, DWELLS IN THE DIM UNKNOWN DEPTHS OF THE OCEAN, LEAPING FORTH TO DO BATTLE WITH THE EVILS AND INJUSTICES OF THE WORLD WE KNOW.....
GREEN ARROW AND SPEEDY
JOHNNY QUICK







system, to me, seems to be a masquerade of comics. It's like football. When I was a kid and a guy got called out after a play, he stayed out for the remainder of the quarter. Now they have a two-or-more platoons system that is a **perversion** of football. In the old days you had your team and you were stuck with it: these were the guys who had to be offensive, defensive, be able to kick. Now you have two teams, each of which is only **half** a team. You have three teams in comics, the penciller, the inker, the colorist, and to me that's a perversion of the artist. One man should do it all and never have to rely on others or accept something that doesn't represent him at his best."

A good example, we meekly inquire? "Hal Foster. He did the entire package."

We turn again to the Weisinger bookshelves and note Mort's best-known book, "**1001 valuable things you can get for free**," a compendium of freebies available to anyone. Since the first edition in 1955 the book has gone through 41 paperback printings and sold over three million copies. Mort shows him where Abbie Hoffman praised the book in his radical Bible, "**STEAL THIS BOOK**," and an edition of WHO'S WHO, with Mort mentioned in it. The entry gives Mort's age as 59 (it has since gone on to 60).

Against another wall is a five-foot shelf of autographed editions from "my peers. My colleagues. We are all members of the society of Magazine Writers, of which I am Vice-President. There's been a lot of talk about Weisinger being a one-man show," Mort says, but he indicates the shelf, filled with works by such popular writers as William Woolfolk, Al Toffler, Vance Packard, Betty Friedan, Ray Bradbury and Kreskin, "but I have the respect of writers whom I respect."

Mort ducks into a huge closet-sized cabinet and shows the visitor some of the rarest Weisinger papers. Most, he admits, have been donated to Syracuse University at their request, but he still has some gems around. Among them is a copy of **THE PLANET** Volume 1 Number 1, a newsletter published by a Bronx-based group of science fiction fans back in the Pleistocene . . . 1930. Mort's earliest career, as a science fiction fan publisher and agent, closely parallels that of his lifelong friend and DC co-worker Julius Schwartz. (Interested readers are advised to seek out "Strange Schwartz Stories" in the third issue of **THE AMAZING WORLD OF DC COMICS** for details.)

Mort remembers the days of the Scienceers with glee, especially recalling the twilight "commando raids" into Van Cortlandt Park to steal a bench for their meetings.

He shows a 1938 board game, **a la** Monopoly, which he created, called **MOVIE MILLIONS**. Stacks of supplements and magazines containing Weisinger work—"most is in Syracuse; this is what I kept for myself"—is brought forth as Mort seeks issue **#1** of **THE TIME TRAVELLER**, his first in-print collaboration with Schwartz. The search proves fruitless so we turn to the desk, a riot of notes, articles, xeroxes of checks and photos.

Mort's files, as indicated, are a wreck. "I always say that when I retire from writing I'll organize these files. If I cleaned my desk, I'd have nothing to look forward to. John Kiernan was a great critic of English literature, a great scholar. He once told me that he'd never read "**KING LEAR**," Shakespeare's greatest play! 'I'm saving it for my old age,' he said. I'm saving this project—cleaning my desk—for mine!"

One of Mort's most enjoyable activities is appearing on the college lecture circuit. He's hit many

American colleges in the last couple of years: the Universities of Hartford, Alabama, Kansas, Minnesota, Connecticut, plus Hofstra University, Knox College, Syracuse University and many more. Questions naturally revolve around his experience with the **Man of Steel**.

"Most frequently, I get asked how can I have any respect for a character who believes that Lois Lane is so stupid that she doesn't realize he's the same man if he takes off his glasses!"

Having wondered this ourselves over a comic-reading life of 20+ years, we ask Mort what he tells the students.

"I've got an answer," he says with satisfaction. "I say look, when you were a kid and your parents told you the story of Cinderella, and how at the stroke of 12, her fine coach and clothes turned to a pumpkin and rags, her footmen to mice, and so on, how come you never questioned why one thing **didn't** change—that glass slipper? Why not? Nobody has ever asked why it didn't turn back to a rotten old shoe. I call that the Cinderella Fallacy and that's the same sort of license we exercised in **Superman**. People buy it!"

There is more talk. Mort describes the time he stumped the experts on a very popular radio quiz show called "**Information Please**." Mort visited the show with Julius Schwartz and noted that while a question submitted from the listening audience was being introduced and the name of the listener was being read, the panel of experts paid no attention, seemed to be asleep. "I sent them a question that said this: 'Gentlemen, this question has to be read exactly as I've typed it. The next question, ladies and gentlemen, cannot be repeated. It is in two parts. It comes from Mr. Mort Weisinger of North Bergen, New Jersey, ('where I lived at the time) The first part of the question is WHAT IS THE NAME OF THE AUTHOR OF THIS QUESTION? The second part is, WHERE DOES HE LIVE?' They went into shock. They couldn't answer.

"Years later I was at a party with the show's host, Clifton Fadiman, who told me about other questions the experts couldn't handle. It gave me the idea for an article that I later sold!"

The hour grows late. We must depart and, thanking Thelma for her hospitality, we gather our camera, tape recorder, and the phots Mort has lent us for this article. Mort drives us back to the Great Neck station, explaining the origin of his fur cap: he was given it as a gift on a visit to Russia. He also recalls being aboard a Russian airliner on November 22, 1963, and the look of sadness and shame on the stewardess's face when she told him that President Kennedy had been murdered.

And he recalls something else, about a very famous Russian. Back in the early '60's, Mort Weisinger was an acquaintance of the Nobel-prize-winning author, John Steinbeck, and upon occasion of Nikita Khruschev's visit to the United States, Mort was invited to a Steinbeck party to meet the fiery Soviet leader. As Mort was being introduced to Khruschev, the interpreter mentioned that Weisinger was editor of **Superman** ... "you know, the **Man of Steel**."

Nikita paused a moment, looking at Mort. And then he leaded forward and grinned, "The **Man of Steel** will never pierce the Iron Curtain!"

As we chug back to Manhattan, we review our notes. Outside, the pleasant Long Island countryside is pitch dark. Mort had described his career in many ways and we did not always agree with our subject's sometimes overly harsh ideas and opinions on the comics industry and its promises. But he reflects on his own fantasies about "being **Superman**" ... and remembers what Mort had told him ...

"The Number One thing I remember fantasizing that I'd do, if I were **Superman** was this. I would warn the whole world, 'Stay away from all places where there was any ammunition!' Then I would turn on my heat vision from space and all the ammunition in the world would be blown up. Then there couldn't be any more wars.

"People used to ask me why **Superman** didn't simply do that, stop all wars, win our fights. I'd tell them—just as seriously as they were asking me—that **Superman** thinks we should fight and win our **own** battles."

Pretty obviously Mort Weisinger decided to take **Supe's** advice, when he left the **Man of Steel** behind to strike out without the "Big Red S" to catch him should he fall. That he hasn't fallen at all just shows the wisdom of his concept of the character he spent so many years guiding. ●

Weisinger im-MORT-alized as a bust in **Clark Kent's** *apartment.*

AMAZING WORLD OF LETTERS

Gentlemen:

I've looked over the recent issues of **SUPERMAN** and **ACTION COMICS** and I was pleased to see **Superman** acting like **Superman**—catching red hot bolts in his hands and that sort of thing. I've seen recent examples of super-heroes being pushed around and made fun of and I don't go along with it. Nobody ever pushed **me** around in those serials! The world needs heroes today!

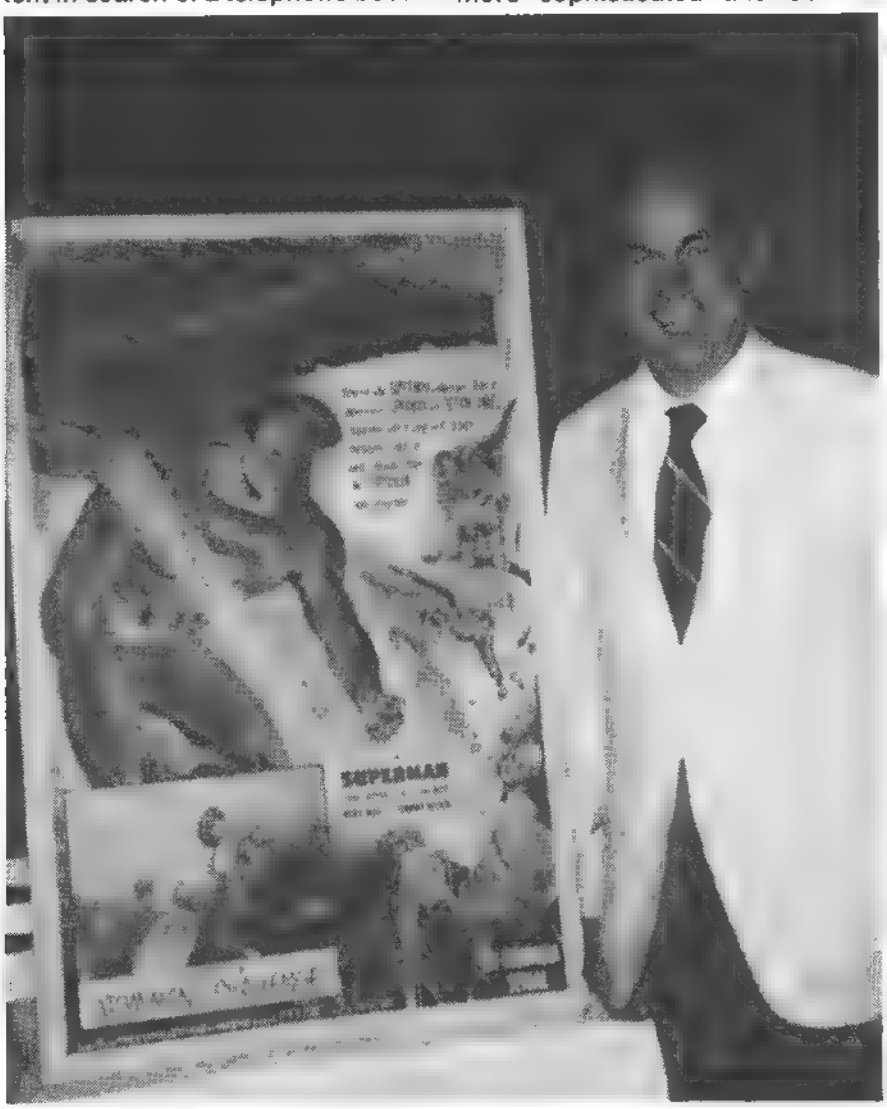
I was also pleased to see Clark Kent in search of a telephone booth to make his switch to the **Man of Steel**—just as I did. But I think those modern ones make a poorer place of concealment than the wooden ones I used. (I have one of those old booths in my home as a conversation piece—a good role for a telephone booth, hmmm?)

All in all, the new comics seem more complex in story and art than the 1940's **Superman** books I recently viewed at the home of my friend Jim Harmon. I suppose it proves that young people today are more sophisticated and demand more from their reading matter than in days gone by.

KIRK ALYN, Hollywood, Cal.

(We thought you readers would be interested in Mr. Alyn's comments on the Superman stories of today. For an article about his portrayal of the Man of Steel in the movies, see page 29. In addition, a review of his book, "A Job For Superman," appears on page 35. The photo below was taken at the 1971 Comic Art Convention!—BR)

* * * * *



Dear Bob,

Although I think it is highly overrated by many fans, the Marvel group is definitely superior to DC in at least one regard—the matter of mutual continuity.

It's true that the situation has greatly improved at DC within the past decade or so. There was a time when the **Aquaman** stories presented the inhabitants of Atlantis as simple water-breathing humans while the **Superman** stories showed them as mermen and mermaids, without a word of explanation or reconciliation—even though both characters were handled by the same editor! (Of course, now we know there are at least two Atlantean races—though I still can't think of any recent story in which the two races have appeared together.) Whereas now, it is not at all uncommon to see the Guardians of the Universe appear in **SUPERMAN** or Felix Faust battling **Wonder Woman.**

But in a way, this sort of thing only makes any lack of continuity that much worse. In the early '60's, it was very rare for any DC hero to meet another outside the pages of **JUSTICS LEAGUE, BRAVE & BOLD** or **WORLD'S FINEST,** so it was easy for even someone who read all their adventures to forget, while reading about one hero, to

forget that any others existed on his world. He can no longer do that! Crossovers, though not overused to Marvel's outrageous extent, are relatively common—so continuity done in half measures is worse than none at all.

I'd like to see a real effort made to make Earth-One, like the Marvel Earth, a logical, consistent world—who lives there, and who lives on Earth-Two, Earth-X, etc. should be firmly established. If the **Phantom Stranger** is to team up with **Batman,** for example, and hold semi-honorary membership in the **JLA,** his sidekick, **Dr. Thirteen,** should not be allowed to refer to **The Flash** as a comic book character. It should be decided whether **Plastic Man** is living (or dead?) on Earth-One, Earth-Two, Earth-X or all of the above. Personally, I think characters which are not basically serious (like **Plas** and **Captain Marvel**) should be left off Earth-One.

Unfortunately, Murray Boltinoff, who as **BRAVE & BOLD** editor must play an important role in determining how the various DC heroes relate with one another, is on record as saying (in B&B #119) that he "avoids the Earth One/Two theme to make the stories clear and concise." They're anything **but** clear and concise to those of us who find it difficult to understand why the **Batman** teaming up with **Wildcat** would have a yellow circle around his insignia!

But the most outrageous and unexplained concept has to be the "Super-Sons" in **WORLD'S FINEST.** Bob Haney insists that the stories aren't imaginary tales of the future. Nor can they be taking place on Earth-Two, what with **Aquaman** and the Earth-One versions of **Green Arrow, Flash** and **Robin** (still in college, unbelievably enough) on the scene!

A number of your other characters, especially those unfortunate enough to lack a permanent editor, are also in a sorry state. **Deadman** was the best thing DC had going, in continuity and other notable aspects. Until suddenly, Jack Kirby, Bob Haney and Arnold Drake all decided to take him in their own directions, with little or no attention paid to what had been established previously. Boston Brand found himself more or less in continuous occupation of two different bodies and the question of who his murderer was, though seemingly settled, was reopened in a most ridiculous way.

And then there's **The Spectre.** In fine shape under Julius Schwartz, he was badly treated by Dick Giordano—and Denny O'Neil must have been asleep when he wrote the story which killed **The Astral Avenger** in action in **JLA.** But despite the quibbles, Giordano and O'Neil maintained some semblance of continuity—which Joe Orlando and Michael Fleisher didn't even **try** to do! If it was the intention of Orlando and Fleisher to create a new **Spectre,** they should have done so, giving him a new origin and secret identity. As it was, the reader had little choice but to identify him with the **Ghostly Guardian** of Earth-Two or to speculate on who he was and on what Earth he lived. The references to Clark Kent and **Superman** by people in the stories make it possible to believe that **this Spectre** lives on neither Earths One nor Two.

RICHARD MORRISSEY
55 Claudette Circle
Framingham, Mass. 01701

(All of your points about the Earth-One/Two/X etc. contradictions are valid, Rich, but I'm afraid the group of fans you represent is small compared to our total readership. It seems quite probable, based on the mail we receive, that most of our readers don't care a bit about the various Earths and when they read an issue of BRAVE & BOLD, their prime concern is seeing the heroes in action together—not worrying about which dimension each of them belongs in.
As to some specifics, it has been established—or at least, we've decided it here—that there are two Wildcats and the one in BRAVE & BOLD is on Earth-One. (He'll also be the one teaming up with The Creeper in an upcoming SUPER-TEAM FAMILY!) The Wildcat in the Justice Society is on Earth-Two, naturally. The various Deadman plotlines will be pretty much ignored as the character gets his own strip in PHANTOM STRANGER. What isn't ignored will be tied together. And Nelson Bridwell has, come up with an explanation for The Spectre which involves only one Spectre, but two Jim Corrigans on twin Earths. As for the Super-Sons, I must admit that I don't understand the logic behind it either, but the kids buying it love the idea and don't seem to care whether it conforms with the rest of the books. This is all to say that we would not ignore a chance to tie up the continuity. We just wouldn't dump a good story simply because it would be too hard to explain.—BR)

* * * * *

Send your letters of comment to AMAZING WORLD OF LETTERS, National Periodical Publications, Inc., 75 Rockefeller Plaza, New York, N.Y. 10019.

IN MEMORIAM

GEORGE F. LOWTHER

On April 28, George F. Lowther died. He was a veteran writer for radio and TV, as well as author of a novel about **Superman.**

Lowther began his writing career while working as a page at the National Broadcasting Company in New York, in 1926. He became a writer and director of radio serials in the '30's and '40's—including **The Adventures of Superman** and **The Shadow.**

During World War II, he worked on programs for servicemen. Later, he moved into writing for television, including **Kraft Theater, Armstrong Circle Theater** and **Captain Video.** Eventually, he turned to daytime serials, notably **Secret Storm** and **Edge of Night.**

His novel, **Superman,** was published in 1942 by Random House.

Lowther was 62.—E.N.B.

IT'S A BIRD... IT'S A PLANE... IT'S... DICK MILGROOM?

Text: Bob Rozakis Photos: Jack Adler

IT WAS TO WIN A BET THAT *DICK MILGROOM*, DC'S OFFICE MANAGER, DONNED THE *SUPERMAN* COSTUME ONCE WORN BY *GEORGE REEVES* AND THEN PARADED AROUND OUTSIDE OUR FORMER OFFICES AT 909 THIRD AVENUE. HE IMMEDIATELY ATTRACTED A LOT OF ATTENTION.

PASSERSBY ASKED HIM WHY HE HAD A MUSTACHE, WHY HE WASN'T FLYING, WHY HE HADN'T HAD HIS CAPE PRESSED. WHEN ONE YOUNGSTER WANTED TO PUNCH *DICK* IN THE STOMACH, HE REPLIED, "IF YOU DO, I'LL BREAK YOUR ARM!"

TO SHOW OFF HIS MASSIVE SUPER-STRENGTH, *DICK* TORN IN HALF A COPY OF THE *NEW YORK POST*, WHICH RESULTED IN THE NEWS VENDOR'S VERY APPROPRIATE, "ALL RIGHT! WHO'S GONNA PAY FOR THE PAPER?"

SUPER-DEEDS COMPLETE AND THE BET WON, *DICK* WAS QUITE HAPPY TO REMOVE THE RED AND BLUE GARB. WHY? "IT WAS ALL WOOL--AND IT ITCHED!"

BEGINNINGS... THE LINE OF DC SUPER-STARS

BY JACK C. HARRIS

SUPERBOY
SUPERMAN WHAT WERE YOU LIKE WHEN YOU WERE A BOY?
IF THAT'S WHAT YOU'D LIKE TO KNOW, LOOK INSIDE!
SUPERMAN'S PAL JIMMY OLSEN
featuring "BOY of 100 FACES!"
I'LL SOLVE THIS CASE WITHOUT SUPERMAN'S HELP!
SUPERMAN'S GIRL FRIEND LOIS LANE
featuring "The WITCH of METROPOLIS!"
HEE-HEE! THANKS TO THIS WITCH'S BROOMSTICK NOW I CAN FLY AS FAST AS YOU, SUPERMAN!
GREAT GUNS! LOIS HAS SUPERNATURAL POWERS AND THEY MAY PROVE MIGHTIER THAN MINE!

What can be better than a good thing? How about a good thing twice? Or thrice? In the wonderful world of entertainment, there are good things in great numbers. Books and movies invented the sequel to continue good things; TV and comics have created the "spin-off". For instance, "Rhoda" spun off from "Mary Tyler Moore" and "Good Times" spun off from "Maude" which in turn came from "All in the Family." In comics, **Robin** solo stories spun off from **Batman,** as did **Bat-Girl,** the **Joker** and **Man-Bat.**

Superman spin-offs have been numerous. In the early issues of **SUPERMAN, Lois Lane** starred in short featurettes, since the wartime paper shortage did not allow for the usual number of full length **Superman** tales. **Jimmy Olsen,** a creation of the **Superman** radio program, was introduced to the comics in the pages of **SUPERMAN #13,** Nov.-Dec., 1941.

SUPERBOY

The adventures of **Superman** when he was a boy in Smallville began in **MORE FUN COMICS #101,** Jan.-Feb., 1945, under the title of **Superboy.** After eleven years and hundreds of **Superman** stories, the editors decided that there was a wealth of story potential in the early life of their super-star.

The first **MORE FUN Superboy** story was drawn in a very crude, cartoon style by Joe Shuster. The story only ran a short 5 pages. However, after the stories in **MORE FUN** and later, **ADVENTURE COMICS,** where **Superboy** was the cover feature, it was clear that the character was developed and popular enough to star in his very own comic!

Dated Mar.-Apr., 1949, **SUPERBOY #1** hit the stands with a Wayne Boring cover depicting a gang of all-American kids asking **Superman** what it was like when he was their age. In answer, the **Man of Steel** flipped open the cover and told them to look inside.

And inside, they found out!

To make clear that these were adventures of **Superman** when he was a youngster, the first story ("The Man Who Could See Tomorrow") begins as a **Superman** story. The tale then flashes back to Smallville after **Superman** meets some old hometown friends who are living out predictions of an old swami that they all had encountered years ago. The story, in fact the entire first issue, was drawn by John Sikela.

The following stories, now that the time and

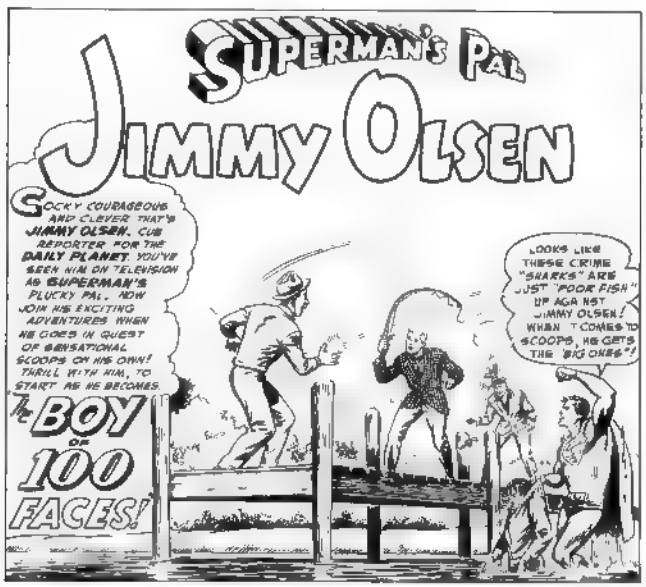
place had been established, all began and ended with the **Boy of Steel** in Smallville.

Preceding the second story there was a one page featurette in which the readers were taken into "Superboy's Workshop" where he taught them to make a paper Rocket Plane and a tin can Telephone. This was a very popular feature and it was continued for years.

In "The Boy Vandals", the **Boy of Steel** uses some typically clever super-stunts to teach some vandals some much needed lessons.

A Cliff Rhodes text page on the "Language of the Sea" and an array of Henry Boltinoff cartoons led into the final story of that famous first issue.

"Superboy Meets Mighty Boy" tells the tale of hoaxsters who supposedly give an earth boy powers that rival, and even surpass, those of **Superboy's.** Of course, in all three of these stories, **Superboy** triumphs, as any super-hero should in his very first issue of his very own comic.


SUPERMAN'S PAL
JIMMY OLSEN
LOOKS LIKE THESE CRIME "SHARKS" ARE JUST "POOR FISH" UP AGAINST JIMMY OLSEN! WHEN IT COMES TO SCOOPS, HE GETS THE "BIG ONES"!
THE BOY OF 100 FACES!

None of his super feats were spectacular, but the homespun charm of the "local-**Superboy**-makes-good" was enough to carry **Superboy** through the 50's in both his own comic and **ADVENTURE COMICS.**

Due to the tremendous popularity of the **Superman** TV show and Jack Larson's portrayal of **Superman's** young pal, it was considered a good gamble to feature **Jimmy Olsen** in his own comic.

Curt Swan drew the entire first issue dated Sept.-Oct., 1954. The cover illustrated the first story, "The Boy of 100 Faces", which introduced Jimmy's disguise trunk and his **Superman** signal watch. In many of the early issue the secret signal was just that: a secret! No one knew how the **Man of Steel** always showed up to help Jimmy in the nick of time.

Also introduced in this first story was a character who has since faded from the **Superman** cast of characters: Jumbo, the rolly-polly pilot of the Flying

SUPERMAN'S PAL
JIMMY OLSEN
DEEP IN THE TALL FOREST, BAD LUCK STRIKES A LUMBER CAMP! TIME AND AGAIN A JINX HOUNDS THE LUMBERJACKS, THREATENING THEIR LIVES! THEN IT BECOMES THE TASK OF JIMMY OLSEN YOUNG REPORTER OF THE DAILY PLANET, TO HALT THE ACCIDENTS! BUT CAN HE? SUPERMAN'S ADVENTUROUS PAL FINDS A SUPER JOB ON HIS HANDS AS HE TRIES TO COMBAT THE UNCANNY
CASE OF THE LUMBERJACK JINX!
A JINX IN THIS FOREST? SILLY STUFF! HA HA!
CRACK
LOOK OUT! THAT BRANCH SNAPPED OFF!

Newsroom. He was Jimmy's comical relief in these early issues, as if Jimmy's wasn't comical enough by himself!

The readers were given the chance to solve a Supergram Puzzle before they read the second story featured in **JIMMY OLSEN #1.** That story plunged Jimmy deep into the "Case of the Lumberjack Jinx" wherein the cub reporter goes undercover in the lumbermill that supplies the Daily Planet with wood pulp for its paper. It seemed that trouble at the lumber camp was creating serious shipping delays that the Planet could not afford. Using detective skill far beyond the abilities of the Jack Larson-TV version, Jimmy, with the usual aid of **Superman,** foils the crooks behind the "jinx" who were after insurance money.

Peg and **Varsity Vic** Henry Bolintoff cartoons and a text feature on barracuda entitled "Cruelest Critter In The Sea" sandwiched the last story wherein Jimmy becomes "The Man of Steel's Substitute." Using some clever special effects, Jimmy keeps a gang of bridge workers on the job by making them believe that **Superman** is watching over some faulty

SUPERMAN'S PAL
JIMMY OLSEN
WHEN YOUR BEST PAL IS IN TROUBLE, WHAT DO YOU DO? WHY, HELP HIM, OF COURSE! BUT WHAT IF YOUR BEST PAL IS SUPERMAN, AS IS THE CASE WITH JIMMY OLSEN? YES, IT TURNS OUT TO BE A SUPER TASK TO AID HIS FAMOUS CHUM, SUPERMAN, WHEN JIMMY IS FORCED TO BECOME...
THE MAN of STEEL'S SUBSTITUTE!
HALLO, YOU MEN DOWN BELOW! HERE I AM, READY TO HELP! YOU ALL KNOW ME-- SUPERMAN!
YIPES! A W-WILD BEAR! I WISH I WERE REALLY SUPERMAN NOW!

A LITTLE LATER, AFTER MAKING A FEW PURCHASES, LOIS STARES AT HER SLOWLY CHANGING FEATURES IN HER MIRROR...
THIS RED WIG, ZE PHONY FRENCH ACCENT, AND EXIT LOIS LANE, ENTER LOIS LAFLAMME -- THE "BOMBSHELL OF THE BOULEVARDS"!
THEATRICAL SUPPLY CO.

support beams. When Jimmy's plan is exposed, **Superman** reveals that he **was** watching over the work crew, disguised as one of them.

Over the years, Jimmy Olsen has seen many changes, both in format and character. But this first issue was to set the theme for most of his early issues.

SUPERMAN'S GIRL FRIEND LOIS LANE

In 1954 the preview comic, **SHOWCASE** was discontinued briefly to make room on DC's production schedule for **JIMMY OLSEN.** However, in 1955 **SHOWCASE** was back and again presenting features that, if the readers bought them, would someday have their own magazine.

After seeing the success of **JIMMY OLSEN,** the next logical step was to try **LOIS LANE** in her own feature. Therefore, **SHOWCASE #'s 9** and **10** (Aug. and Oct., 1955) did just that. The Wayne Boring stories were basicly tales of the **Man of Steel** with the emphasis on his girl friend, reporter **Lois Lane.**

SUPERMAN'S GIRL FRIEND
LOIS LANE
SPECIAL SUPER-STEAK FIT FOR A SUPERMAN! EAT OUR SUPER-SOUP AND BE A MAN OF STEEL! WHEN A RESTAURANT USES THESE EYE-CATCHING SLOGANS TO LURE HUNGRY CUSTOMERS, EVEN SUPERMAN IS CURIOUS TO TRY THE SUPER-MENU! BUT BEHIND THE GRIDDLE IS NONE OTHER THAN LOIS LANE GIRL REPORTER WHOSE FONDEST DREAM IS TO MARRY SUPERMAN! WHAT IS THE ROMANTIC SCHEME SHE COOKS UP WHEN SHE STOPS REPORTING AND BECOMES
LOIS LANE, SUPER-CHEF
I - ER - SAID WELL DONE, LOIS. NOT BURNED TO ASHES!
OH, DEAR! I RUINED THE SUPER-STEAK! IF I HOPE TO WIN SUPERMAN, I'D BETTER START UH. COOKING WITH GAS!

The experiment proved successful and in March, 1958 **LOIS LANE #1** hit the American newsstands.

Before the new image of **Lois Lane,** that currently appears in **SUPERMAN FAMILY,** had been established, thanks to the Women's movement, there were only four types of **Lois Lane** stories: **Superman** teaching Lois a "lesson"; Lois trying to trick **Superman** into marrying her; **Superman** preventing Lois from finding out he's Clark Kent; and, once in a great while, Lois showing her skill as an investagative reporter.

The first story, "Bombshell of the Boulevards," was an example of the first and fourth Lois themes. Kurt Shaffenberger, who drew the entire issue, premiered with Lois disguising herself as French filmstar, Lois LaFlamme in order to interview a foreign ambassador. **Superman** sees through her masquerade and, with the help of **Jimmy Olsen,** he teaches her a "lesson."

Henry Boltinoff supplied a "Honey In Hollywood" cartoon before the second story. In this rather

SUPERMAN'S GIRL FRIEND
LOIS LANE
LOIS LANE, GIRL REPORTER FOR THE DAILY PLANET IN METROPOLIS, CAN BE PROPERLY DESCRIBED AS CHARMING AND BEWITCHING! BUT ONE DAY, HER CHARMS ARE OF AN UNCANNY SORT AND GERIS RESULTS COME FROM HER BEWITCHING WAYS! AND YOU WILL SCARCELY RECOGNIZE THE PRETTY GIRL JOURNALIST WHEN A FANTASTIC SUPERNATURAL FATE CAUSES HER TO BECOME
THE WITCH OF METROPOLIS
NIX-NOX-HEX! TO WORK, TYPEWRITER! WRITE UP MY SCOOPS FOR TOMORROW! HEE, HEE, HEE
CLACKETY-CLACK-CLACK
GREAT CAESAR'S GHOST! IS THAT LOIS LANE, WORKING AT NIGHT? BUT--BUT SHE LOOKS LIKE A WITCH AND CASTS MAGIC SPELLS!

inane tale, Lois took a leave of absence from the Daily Planet to become, "Lois Lane, Super-Chef" so that she could win her way to **Superman's** heart through his super-stomach. Se fails, but **Superman does** spell "I love you" in his alphabet soup.

"Peg", by Boltinoff and a text feature called "Can You Do These Stunts?" which explained a few magic tricks led into the story that the Curt Swan cover had illustrated. In "The Witch of Metropolis" Lois, a victim of a nightly old-age drug, believes herself to be a witch. **Superman** causes this belief, so that the shock won't make Lois' ailment to become permanent.

Today, Jimmy and Lois share the pages of **SUPERMAN FAMILY** with yet another spin-off, **Supergirl. Superboy's** adventures center in that future fellowship, **The Legion of Super-Heroes.**

They all once had comics devoted entirely to their own adventures. But that was long ago; these were their beginnings . . . ●

DIRECT CURRENTS

Things never stand still here at **DC**, and we've been reminded of that very forcefully in the last few weeks. Since the last issue of the **AMAZING WORLD**, we've changed the frequencies of almost a dozen titles, shifted the release dates of many of our new magazines, and added some other new titles.

* * *

This fall will see the release of over a dozen new **DC** titles Some of them we talked about briefly before, but there have been some changes made since then, so here's a rapid run-down on the projects that we've already slated for bi-monthly books·

• **KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE** is our medieval masterpiece. Editor Joe Orlando's got a top team on this new series, as Gerry Conway and Nestor Redondo join forces to adapt Mallory's classic "Morte D'Arthur" with layouts by the talented Mr. Orlando himself.

• **HERCULES UNBOUND** combines the best of the past and the future, as we described it last issue. But we'd like to say that it's World War Three, not Four, that forms the back-drop for our stories. And World War Two will set the scene for . . .

• **BLITZKRIEG**, which was also covered last time.

• **KARATE KID** will be getting his own magazine, news that's sure to set the **Legion** fans in our audience on fire! Val Armorr will be traveling from the thirtieth century to the twentieth, but the super action will still be the same, courtesy of editor Joe Orlando, writer Paul Levitz, and artists Jose Luis Garcia Lopez and Mike Royer.

• **KOBRA** will be striking soon! It's a tale of brotherly hate and a bond that even death won't break! The series was created by Jack Kirby and Steve Sherman, but editor Gerry Conway and writer Martin Pasko have added new dimensions to it and it's well worth the wait!

• Top this off with **WARLORD, MAN-BAT, BLACKHAWK, SUPER-TEAM** now in an all-new 25¢ format, and a new sword & sorcery title, and you know it's gonna be a fabulous fall!

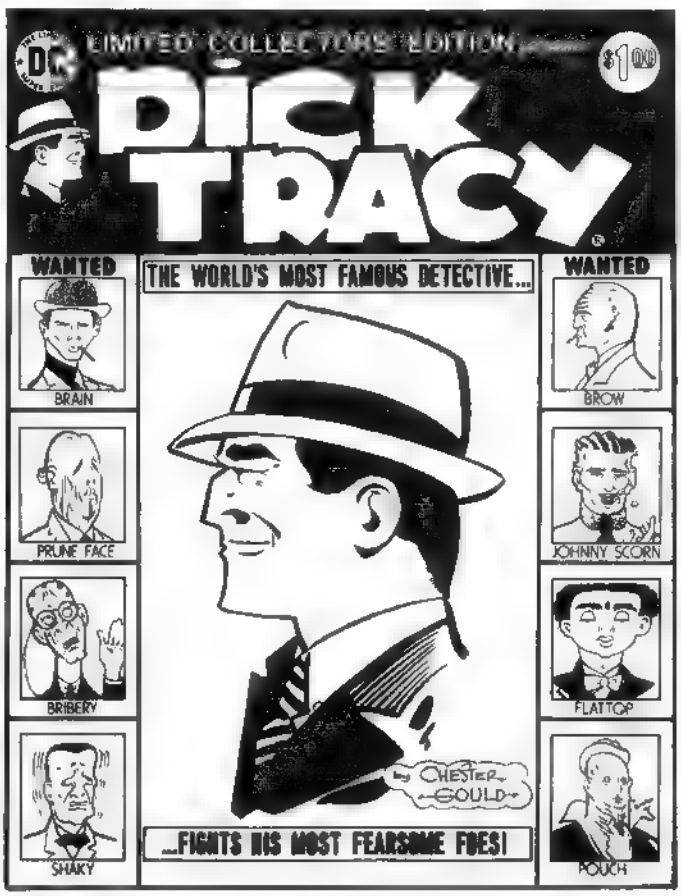
* * *

However, as in all the good news/bad news jokes, there's a price to be paid for these new mags. To make room for them on our schedule, we've had to cut a number of the titles from the bottom of our line and reduce the frequencies of a few others. So say farewell to **THE PHANTOM STRANGER** (as of #41), **SECRETS OF HAUNTED HOUSE** (as of #5), **WEIRD MYSTERY TALES** (as of #24), and **YOUNG ROMANCE** (as of #208). And note that the following nine mags are moving back to bi-monthly status: **KAMANDI, GHOSTS, WITCHING HOUR, UNEXPECTED, HOUSE OF MYSTERY, WEIRD WAR TALES, PLOP!, WEIRD WESTERN TALES**, and **SWAMP THING**.

* * *

The mathematicians out there will notice that this leaves us one or two open slots on the schedule, but we'll be filling those in as soon as we get the final reports on some of our **FIRST ISSUE SPECIALS** Speaking of **FIRST ISSUE SPECIALS**, here's a rundown on some of the issues you can look forward to

• **THE METAL MEN** are coming back in a new epic scripted by Steve Gerber. Steve's new to our pages, but he's got



EARTH TWO: IT'S A WORLD MUCH LIKE OUR OWN, THOUGH SLIGHTLY--DIFFERENTLY. ON EARTH-2, THERE ARE GOOD MEN AND BAD. JUSTICE AND INJUSTICE, TRIUMPHS--AND TRAGEDIES. THERE ARE MEN AS ORDINARY AS WE ARE--AND MEN NOT SO ORDINARY
ALL STAR SUPER SQUAD
YOU'RE LOOKING AT SIX VERY EXTRAORDINARY MEN. MEMBERS OF THE JUSTICE SOCIETY OF AMERICA--AND SOON TO BE MEMBERS OF A NEW TEAM DEDICATED TO THE WAR AGAINST EVIL. A TEAM CALLED THE--
I DON'T SUPPOSE THERE'S MUCH CHANCE YOU'RE WRONG ABOUT THIS--EH DOCTOR MID-NITE?
I WISH I WERE, FLASH. I'VE TRIPLE-CHECKED MY INFORMATION AND THERE'S NO MISTAKE. WITHIN TWENTY-FOUR HOURS THE WORLD WILL END.
"AND I'M NOT SURE WE CAN STOP IT."
ROLL CALL
·FLASH
HAWKMAN·
DR MID-NITE·
·WILDCAT·
DR. FATE·
GREEN LANTERN·
·STAR-SPANGLED KID·
·ROB.N·
·POWER GIRL·
GERRY CONWAY / writer/editor
RIC ESTRADA / WALLY WOOD } Artists

HERE IN THE SWAMP THERE'S A MOODY CALM. A STILLNESS UNBROKEN BY THE SOUNDS OF MANKIND. THE ROAR OF TRAFFIC WHICH DISTURBS THE CITY-DWELLER. THE MUMBLING VOICES OF TELEVISION WHICH RUIN THE RURAL SLEEPER'S NIGHT--
THESE THINGS ARE FAR AWAY AND WELL THEY SHOULD BE HERE IN THE SWAMP... HERE IN--
THE GROTTO OF ETERNAL YOUTH!
A SIGHT SEEN BY NO WHITE MAN BEFORE YOU "JUNIOR" SLOAN. NOT EVEN BY OUR GIANT FRIEND--THE FUGITIVE SWAMP THING!
JUNIOR SLOAN LISTENS--AND GULPS NATURALLY--IS AWED.
THE MIRROR MONSTER
A GERRY CONWAY (WRITER) • NESTOR REDONDO (ARTIST) • JOE ORLANDO (EDITOR) PRESENTATION

quite a reputation across the street at one of our Many competitors. Editor Gerry Conway hasn't picked an artist for this one yet, but we've heard some interesting rumors . . .

• **THE OUTSIDERS** is a Joe Simon creation that'll be coming up this fall They're a very different sort of supergroup.

• **GREEN ARROW & BLACK CANARY** teaming in an issue by Elliot Maggin and Mike Grell.

• **THE NEW GODS** are slated for a comeback courtesy of editor / writer Gerry Conway, who will also be presenting three other new ideas in **FIRST ISSUE SPECIAL** which we're almost certain will be regular mags before long: **CODE NAME: ASSASSIN, STARMAN**, and **THE FREEDOM FIGHTERS**.

* * *

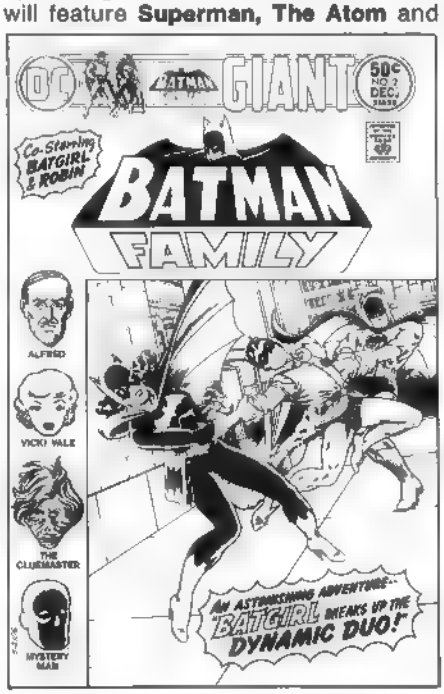
Exhausted from all these changes? Well, we'll just mention that **The Patchwork Man** becomes the new star of **HOUSE OF SECRETS** in November, and then we'll turn to the more peaceful section of the news:

* * *

Multi-part epics are becoming the rage, with Cary Bates and Elliot Maggin collaborating on a four-part story for **Superman**, David Reed planning a multi-part **Batman** series about The Underworld Olympics, Paul Levitz moving from his three-part **Phantom Stranger-Deadman** saga to a multi-part **Aquaman** adventure in which the King of the Sea is dethroned, and even the **Unknown Soldier** getting in the act as David Michelinie plots a three-parter guest-starring **Mlle. Marie** to celebrate **STAR SPANGLED WAR STORIES** #200.

* * *

The team-up theme is popular too. An upcoming issue of **ACTION COMICS** will feature **Superman, The Atom** and **Green Arrow** together while **The Joker** meets an actor who thinks he's **Sherlock Holmes**. Over at **THE BRAVE AND THE BOLD, Batman** will be teaming with **Sgt. Rock, Plastic Man** and **Metamorpho**, and **Aquaman** in the near future . . . and **SUPER-TEAM** has a **Flash-Hawkman** story in the works.



* * *

And the writer and artist round-robin continues with:

• Jose L. Garcia Lopez and Vince Colletta working on a **Batgirl-Robin** team-up for **BATMAN FAMILY** #3.

• Rudy Florese moving from **Korak** to **TARZAN**, Noly Zamora from **Amazon of Barsoom** to **Korak**, and Franc Reyes to Canada (no, that's not a comic, that's a country! Franc's asked to be relieved of his deadlines while he makes the six-thousand mile long move, but you'll soon be seeing him back in our pages again).

• Jose Delbo takes over **The Atom's** art chores.

• Ernie Chua resuming the Inking chores on **CLAW** as of #5

• Veteran **DC** artist Jack Lehti returning to the fold after a too-long absence to work on **The Losers** and **Sgt. Rock**. Obviously younger fans can't be too familiar with Jack's work, but we reprinted one or two of his **Crimson Avenger** sagas a couple of years back.

• Mike Grell illustrating the **Batman**

"vampire" job Berni Wrightson originally planned to do.

• Bob Rozakis scripting a two-part **Elongated Man** story for **DETECTIVE**.

• Bill Draut returning to the fold, and working in the office five days a week on more projects than we can count: he'll be inking some of Mike Grell's work on the **Legion** and **Green Lantern**, finishing **SUPER-TEAM** over Ric Estrada's pencils, and contributing countless covers.

* * *

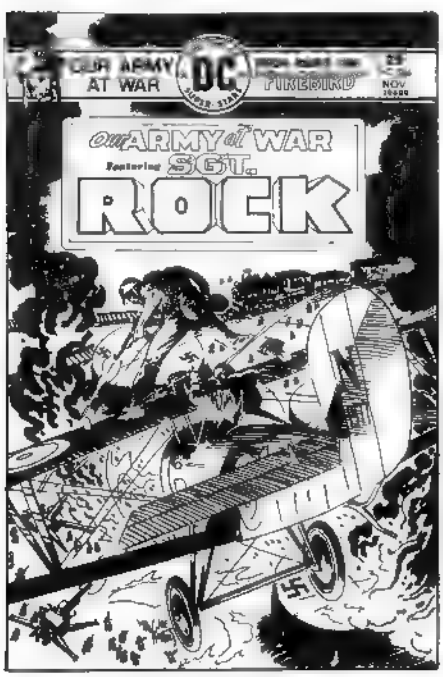
And in the what else is new department, Cary Bates and Elliot Maggin are starting to branch out (imagine Bates & Maggin, Inc.?) by submitting scripts to the **Mary Tyler Moore** show and **Bob Newhart** show!

* * *

LAST MINUTE FLASH! We couldn't wait to bring you our new **HERCULES UNBOUND** magazine, so watch for

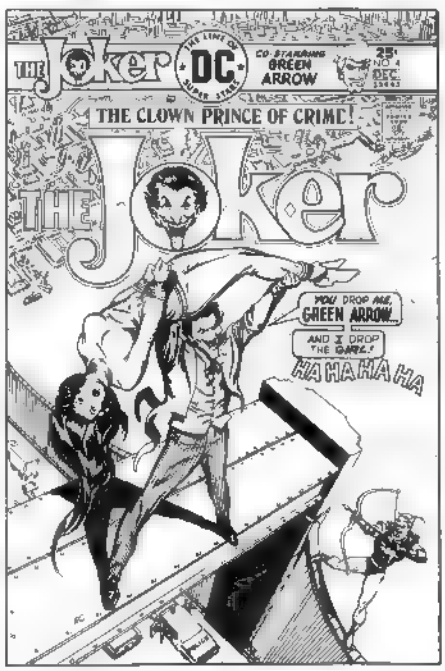
( ) HERCULES UNBOUND #1 (October/November). It's World War Three plus four weeks, and the son of Zeus is free to take on his immortal foe, Ares, in a new blockbuster battle that will shake the Earth! Script by Gerry Conway, art by Jose Luis Garcia Lopez and Wally Wood. (On sale the last week in July)

Somehow, in all this confusion we neglected to mention a special one-shot magazine we produced last month: **SHERLOCK HOLMES #1 (September/October)**. Featuring two classic adventures of the turn of the century sleuth, as chronicled by editor/writer Denny O'Neil and artist E.R. Cruz. Cover by Walt Simonson. (On sale late in June)



AUGUST COMICS LISTING

( ) OUR ARMY AT WAR #286 (November). Sgt. Rock and the combat-happy joes of Easy Company face the incredible challenge of "The Firebird" in this special story by Bob Kanigher and Ruben Yandoc. Plus a **Kanigher's Gallery of War** episode entitled "Escape" (art by Ric Estrada). Cover by Joe Kubert. (On sale the first week in August)



( ) GHOSTS #44 (November/December). The magazine which dares you to believe in the supernatural shifts to a bi-monthly frequency, and presents four more fright fables: "The Phantom Who Saw His Future," "The Specter Wore A Badge" (art by Ruben Yandoc), "James Dean's Curse On Wheels" and "The Case Of The Murdering Specters" (art by Lee Elias). Cover by Luis Dominguez. (On sale the first week in August)

( ) YOUNG ROMANCE #208 (November/December). After almost thirty years of continuous publication, **YOUNG ROMANCE** fades into the sunset with this issue's three tender tales: "The Gossip Mongers," "Excess Baggage" and "Amateur At Love." Cover by Joe Simon. (On sale the first week in August)

( ) THE JOKER #4 (November/December). The Clown Prince of Crime turns kidnapper—but his victim will just earn him a ransom of trouble! When the Madcap Murderer absconds with Dinah **(Black Canary)** Lance, you can be sure that **Green Arrow** will soon be on hand—and that he won't be awarding "A Gold Star For The Joker!" Script by Elliot Maggin, art by Jose Luis Garcia Lopez and Vince Colletta. Cover by Ernie Chua. (On sale the first week in August)

( ) JUSTICE LEAGUE OF AMERICA #124 (November). Concluding the annual classic that combines the heroes of two worlds is the showdown between the **Justice League** and the **Injustice Gang** (aided by their latest and most dangerous member—Cary Bates). But that's not all—there's also a surprise guest star and the menace of "The Avenging Ghosts Of The Justice Society!" Script by Cary Bates and Elliot Maggin, art by Dick Dillin and Frank McLaughlin. Cover by Ernie Chua. (On sale the first week in August)

( ) KAMANDI #35 (November/December). The adventures of the last boy on Earth move to a bi-monthly frequency, as **Kamandi** and Dr. Canus move to outer space for a wild ride on a U.F.O., and an incredible encounter with "The Soyuz Survivor" (by Jack Kirby with inks by D. Bruce Berry). Cover by Joe Kubert (On sale the first week in August)

( ) BATMAN FAMILY #2 (November/December). Due to deadline problems, this 50¢ **Giant** features all-reprint material, but the adventures included are epics from the **BATMAN FAMILY** annals: "Batgirl Breaks Up The Dynamic Duo" (Gardner Fox, Carmine Infantino and Sid Greene), "Alfred's Mystery Menu" (Fox, Bob Kane and Joe Giella), "The Cluemaster's Topsy-Turvy Crimes" (Fox, Infantino and Greene), and "The Dynamic Trio." (On sale the first week in August)

( ) TARZAN FAMILY #60 (November /December). KORAK, Son of Tarzan, gets a new title and a new size as it shifts to a 50¢ **Giant** format with this issue. Features include **Korak's** investigation of "The Forbidden Tomb" (Bob Kanigher and Rudy Florese), **Amazon Of Barsoom** (Kanigher and Noly Zamora), seven pages of Hal Foster **Tarzan** material from 1932, **Carson of Venus** (Len Wein and Mike Kaluta), and "Escape From Pellucidar" from the newspaper strip. Cover by Joe Kubert. (On sale the first week in August).

( ) TOR #4 (November/December). Two more vintage adventures of the world of 1,000,000 B.C.—"Black Valley" and "The Killer" by Joe Kubert. Cover by Kubert. (On sale the second week in August)

( ) WEIRD WESTERN TALES #31 (November/December). Jonah Hex is invited to visit an old friend, but there's a showdown in the air and a "Gunfight At Wolverine" is a sure bet! Script by Michael Fleisher, art by George Moliterni. Cover by Luis Dominguez. (On sale the second week in August)

( ) HOUSE OF MYSTERY #237 (November). Cain the able caretaker presents two chillers: "The Night Of The Chameleon" (Michael Fleisher, Russell Carley and Frank Thorne) and "Double Exposure" (Jack Oleck and Ruben Yandoc). Cover by Bill Draut. (On sale the second week in August)

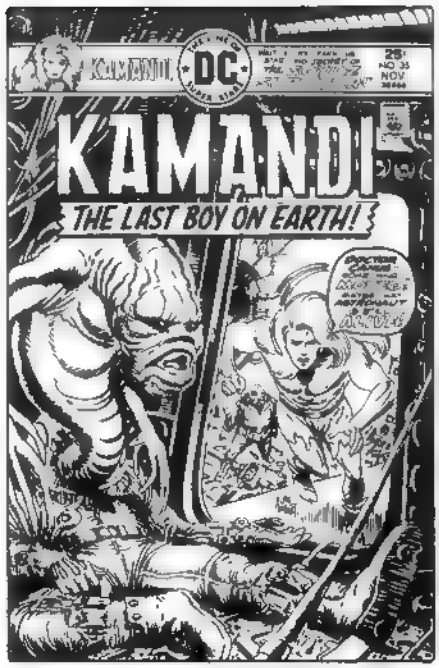
( ) WEIRD WAR TALES #43 (November/December). Three military mysteries are wrapped up in an intro page by Paul Levitz and Gerry Talaoc: "Bulletproof" (Jack Oleck and Vic Geronimo), "Voyage To Limbo" (George Kashdan and Bill Draut), and part two of the **Day After Doomsday** three-parter set in "The Year 700 After The Bomb" (Sheldon Mayer and Alfredo Alcala). Cover by Ernie Chua. (On sale the second week in August)

( ) OMAC #8 (November/ December). Buddy Blank is trapped inside a villain's island hideout—Brother Eye is put out of action—what else can happen to Omac before his magazine is cancelled? Is this really the end of the One Man Army Corps? Script and pencils by Jack Kirby, inks by D. Bruce Berry. Cover by Joe Kubert. (On sale the second week in August)

( ) STAR SPANGLED WAR STORIES #193 (November). The Unknown Soldier has a chance to destroy a half-dozen officers of the Nazi High Command at once—but not if he chooses to "Save The Children" in this fill-in issue scripted by Gerry Conway and illustrated by Gerry Talaoc. Plus: the tale of a soldier who couldn't get show business out of his blood—the man who forgot that "There Are No Guns On A Showboat" (Arnold Drake and Quico Redondo). Cover by Joe Kubert. (On sale the second week in August)

( ) PLOP! #18 (November/ December). Special Foreign Funnies issue, as the three hapless hosts head South of the Border to get wrapped up in a new Mexican Revolution (courtesy

of Sergio Aragones and Steve Skeates), and tell two tales: "Along Came The Elves" (Ed Newsome, Steve Skeates and Dave Manak) and "A Lesson In History" (Coram Nobis and Ric Estrada); and a bunch of jokes including an **Historical Plop** by John Albano and the latest installment of Wally Wood's **Plopular Poetry**. Cover



by Basil Wolverton, aided and abetted by Jack Adler. (On sale the second week in August)

( ) OUR FIGHTING FORCES #161 (November). Take a journey into nightmare with **The Losers**, as they invade "The Major's Dream" (Jack Kirby and D. Bruce Berry). Cover by Joe Kubert. (On sale the second week in August)

( ) BATMAN #269 (November). It's multiple murder time, as three derelicts are found slain by exotic weapons—and each of them carrying an identification card bearing the name Terry Tremayne! A fitting puzzle for the World's Greatest Detective, who sets out to solve "The Daily Death Of Terry Tremayne"—or die trying! Script by David Reed, art by Ernie Chua. Cover by Chua. (On sale the third week in August)

( ) THE WITCHING HOUR #60 (November). It gets dark later on summer evenings, but the chill of night is just as sharp—and evil is brewing at midnight in these three terror tales: "The Body In Cold Storage" (Carl Wessler and Ruben Yandoc), "Time To Kill" (Wessler and Jess Jodloman), and "Over Your Dead Body" (George Kashdan and Lee Elias). Cover by Nick Cardy. (On sale the third week in August)

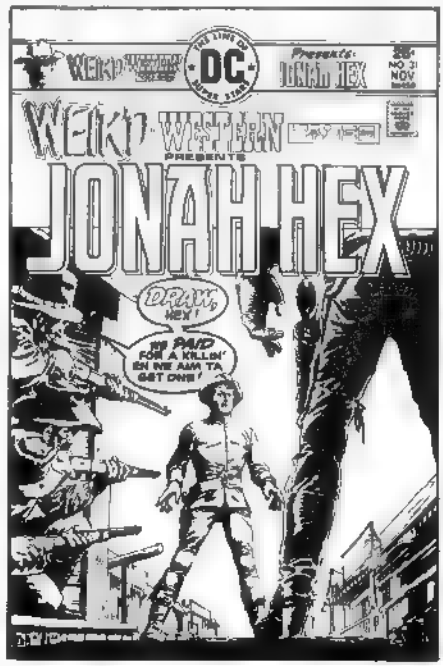
( ) JUSTICE, INC. #4 (November/ December). Killer birds are terrorizing the airways, so **The Avenger** and his gallant crew take a "Slay Ride In The Sky" courtesy of Denny O'Neil (with an assist from Paul Levitz) and Jack Kirby and Mike Royer, artists. Cover by Joe Kubert. (On sale the third week in August)

( ) **FIRST ISSUE SPECIAL #8 (November). THE WARLORD** was the type of hero the twentieth century liked —a dashing pilot who flew secret missions for the U.S. Government. But then he ran into some trouble, and his plane took an unscheduled detour—to the center of the Earth and the "Land Of Terror" where all his modern skills were useless. But courage still counts, so don't count Mike Grell's creation out yet . . . especially since **WARLORD #1** will be on sale two months after this issue. Script, art and cover by Mike Grell (On sale the third week in August)

( ) **SHAZAM! #21 (November/December).** The World's Mightiest Mortal's magazine shifts over to a reprint format so that we can represent the Golden Age classics that made him famous. In this issue: "The World Of Giant Rats" (art by Pete Costanza) and **Captain Marvel Junior** in "The City In The Mirage" (art by Bud Thompson). Cover by Bob Oksner. (On sale the third week in August)

( ) **THE FLASH #237 (November). The Flash** finds his missing wife in the far-off future where she was born, but can even he find a way to end "The Thousand-Year Separation"? Script by Cary Bates, art by Irv Novick and Frank McLaughlin. And **Green Lantern** begins an epic tour of his space-sector in "Let There Be . . . Darkness" (Denny O'Neil, Mike Grell and Bill Draut). Cover by Ernie Chua. (On sale the third week in August)

( ) **G.I. COMBAT #184 (November).** The crew of **The Haunted Tank** collects a "Battlefield Bundle" in their latest action-packed adventure, as chronicled by Bob Kanigher and Sam Glanzman. Plus the story of the "Shamed Survivor" by Kanigher and Ric Estrada. Cover by Joe Kubert. (On sale the third week in August)



( ) **SUPERMAN #293 (November).** A time-traveler from the future arrives in modern Metropolis to witness "The Miracle of Thirsty Thursday"—and plunge the Man of Steel into a baffling new full-length adventure by Elliot Maggin, Curt Swan and Bob Oksner. Cover by Bob Oksner (On sale the third week in August)

( ) **THE UNEXPECTED #170 (November/December).** Three shock-ending surprises: "Flee To Your Grave" (George Kashdan and Ernie Chua), "No Sleep For The Dead" (Leo Dorfman and Ruben Yandoc) and "A Change For The Hearse" (script by Carl Wessler). Cover by Luis Dominguez. (On sale the last week in August)

( ) **WEIRD MYSTERY TALES #24 (November).** Two terror tales are featured in the last issue of this magazine: "Death Is A Wind-Up Bear" (Michael Fleisher, Russell Carley and Ricardo Villamonte) and "The Strange Ones" (Jack Oleck and Mike Kaluta). Cover by Joe Orlando and Bill Draut. (On sale the last week in August)

( ) **CLAW THE UNCONQUERED #4 (November/December).** Darkling demons stalk **Claw's** world as a new chapter in his life begins with the introduction of Prince Ghillikyn, the soldier of fortune from—? And don't forget the macabre menace that arrives with "The Coming of N'hglthss" by David Michelinie, Ernie Chua and Pat Boyette. Cover by Chua. (On sale the last week in August)

( ) **ACTION COMICS #453 (November). Superman** returns from a mission to find that he's not quite

BEOWULF
Our Story BEOWULF, PRINCE OF GEATS HAS SOUGHT THE LIMITS OF HUMAN ENDURANCE AND HAS NOW SPURRED ON BY THE TRAGIC DEATH OF HONDSCIO, HE HAS REACHED THE FAR EAST! AND AT LAST HE NEARS THE OBJECT OF HIS QUEST THE SACRED RUNAN!
"CHARIOTS of the STARS!"
WYRD! WHAT IS THIS? I'VE NEVER SEEN ANYTHING LIKE IT!
I KNOW NOT WHAT THESE GROUND CARVINGS ARE, BUT I'VE SEEN A STONE STRUCTURE JUST LIKE THAT IN ENGLAND!
THE SITE OF IT! IT MUST HAVE BEEN BUILT BY WYRD OR SATAN!!
Chronicled by Michael Uslan, VERSE, & Ricardo Villamonte, ARTISTRY, Dennis O'Neil, OVERSEER

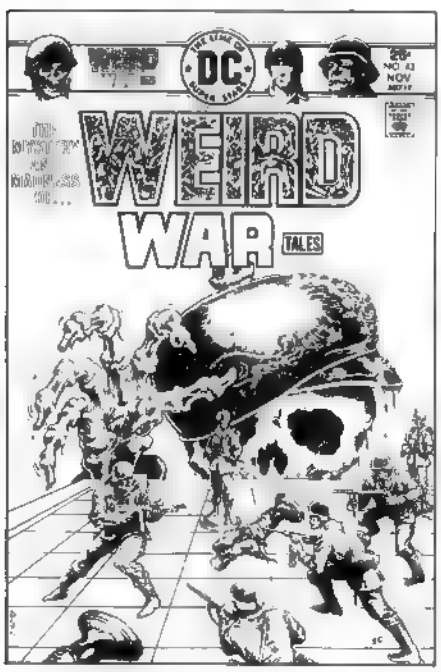
ANOTHER ASTOUNDING EPISODE IN THE AMAZING ADVENTURES OF...
SUPERMAN
BES DES MYSELF THERE ARE ONLY TWO PEOPLE LEFT ON EARTH!
I'VE JUST DISPOSED OF CLARK KENT--
--AND NOW, SUPERMAN, IT'S YOUR TURN TO DIE!
WHAT MANNER OF MASTERMIND COULD REMOVE FOUR BILLION PEOPLE OFF THE FACE OF EARTH IN A SINGLE HOUR? WHAT TYPE OF TYRANT WOULD THEN RUTHLESSLY MURDER THE VERY LAST MAN LEFT IN THE WORLD? WHAT COULD HE HOPE TO GAIN BY BEING THE ONLY EARTHMAN ALIVE?
"The MAN who SLEPT the WORLD AWAY!"
STORY CARY BATES
ART: CURT SWAN and
EDITING: JULIUS SCHWARTZ

himself any more—in fact, he has mysteriously acquired someone else's face! And that means it's time for "Superman's Fantastic Face-Saving Feat" (Cary Bates, Curt Swan and Tex Blaisdell). Plus **The Atom** in "Danger: Thoughts At Work" by Martin Pasko and Jose Delbo. Cover by Bob Oksner. (On sale the last week in August)

( ) DETECTIVE COMICS #453 (November). Trapped in the lair of a powerful crime combine, can even **Batman** smash "The Deadly Web Of The Crime Exchange" in this concluding chapter of a two-part tale by David Reed, Ernie Chua and Mike Royer? Plus the return of **The Elongated Man** as he solves the "Case Of The Reverse Pickpocket" (Mike Barr, Sergio Garcia and Frank McLaughlin). Cover by Chua. (On sale the last week in August)

( ) HOUSE OF SECRETS #137 (November). Abel tells three tales of mystifying magic: "The Magic Elixer" (George Kashdan and Ricardo Villamonte), "Suit Of Lights" (Steve Clement, Bob Kanigher and Ruben Yandoc) and "The Harder They Fall" (Carl Wessler and Ernie Chua). Plus an **Abel's Fables** installment. Cover by Chua. (On sale the last week in August)

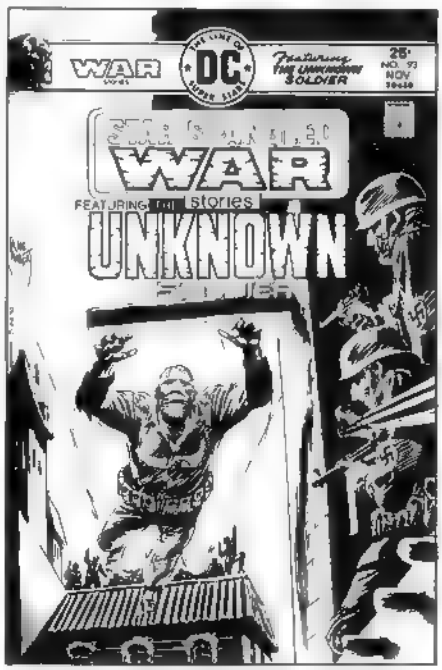
( ) ADVENTURE COMICS #442 (November/December). Atlantis is under a sentence of death—nuclear death! The King of the Sea has sixty minutes to halt a missile in mid-air and recapture a hijacked freighter or **Aquaman** will have to admit that "H Is For Holocaust!" (Paul Levitz and Jim Aparo). Plus **The Vigilante** chapter of the **Seven Soldiers of Victory** serial—"Gnome Man's Land"—by Joe Samachson, Jose Luis Garcia Lopez and Mike Royer. Cover by Aparo. (On sale the last week in August)



( ) TARZAN #243 (November). Concluding the adaptation of **Tarzan And The Castaways** is "The Temple Of The Virgins" by Joe Kubert and company. Cover by Kubert. (On sale the last week in August)

SEPTEMBER COMICS LISTING

( ) OUR ARMY AT WAR #287 (December). Rock and his men face deadly danger in the battle of "The Fifth Bridge." This Bob Kanigher scripted story is an artistic surprise, because it features the first-time-ever team-up of Doug Wildey and Mike Grell. Plus a new **Bob Kanigher's Gallery of War** tale—"Last Call"—with art by Ric Estrada, and a **War Games** page by Dave Manak. Cover by Joe Kubert. (On sale the first week in September)



( ) YOUNG LOVE #119 (December/January). Get ready for a new look in romance mags, as **YOUNG LOVE** begins to feature the best unpublished tales of tender hearts from the files of all our editors! Under the current editorship of Allan Asherman. Featured herein are: "Love Behind Bars," "Love Trap" and feature pages. (On sale the first week in September)

( ) JUSTICE LEAGUE OF AMERICA #125 (December). Gerry Conway joins the roster of rotating **JLA** writers, as he teams **Two-Face** up with the World's Greatest Super-Heroes to battle "The Men Who Sold Destruction" (art by Dick Dillin and Frank McLaughlin). Cover by Ernie Chua. (On sale the first week in September)

( ) SECRETS OF HAUNTED HOUSE #5 (December/January). Special Halloween Shockers wrap up the short-lived existence of this mystery mag: "Gunslinger" (Bill Reilly, Guy Lillian and Bill Draut), "What Am I Bid?" (Arnold Drake and Teny Henson) and "The Stars Like Pallbearers" (David Michelinie, Ernie Chua and Draut). Plus an intro page by Steve Skeates and Nestor Redondo. Cover by Berni Wrightson. (On sale the first week in September)

( ) PHANTOM STRANGER #40 (December/January). It's an old friends and foes issue, as the **Stranger** joins forces with **Deadman** to combat the menace of Nathan Seine! Plus the return of Cassandra Craft! All—"In The Kingdom Of The Blind" (Paul Levitz and Fred Carrillo). And the latest chapter in **The Black Orchid** serial, by Michael Fleisher and Carrillo. Cover by Jim Aparo. (On sale the first week in September)

( ) MAN-BAT #1 (December/January). Francine Langstrom's back on the prowl—using her vampire bat powers to commit wholesale murders! And it's up to her husband to resume his role as the Macabre Manhunter and stop her! But "Beware The Eyes Of Baron Tyme," **Man-Bat**—there's more to this mystery than it seems! Script by Gerry Conway, art by Steve Ditko and Al Milgrom. Cover by Jim Aparo. (On sale the first week in September)

( ) LIMITED COLLECTORS' EDITION #C-41—SUPER FRIENDS (December/January). From the files of the **JUSTICE LEAGUE OF AMERICA** come two classic adventures of the **SUPER-FRIENDS**: "Operation: Jail The Justice League" (Gardner Fox, Mike Sekowsky and Sid Greene) and "The

G.I. COMBAT
DC
I CAN'T HOLD THIS GUY OFF ANY LONGER!... HOW'RE YOU DOING?
FINE... BUT THE NEWBORN BABY AND MOTHER CAN'T BE MOVED!
"BATTLE-FIELD BUNDLE"

SUPERGIRL
AT THE DAWN OF TIME IT WAS THE ACID TONGUE OF A SERPENT THAT BROUGHT EVIL INTO THE WORLD. A SERPENT MUCH LIKE THE ONE THAT NOW CHALLENGES
WHOEVER YOU ARE I WON'T ALLOW YOU TO MENACE THE NEW ATHENS CAMPUS!
I WOULD ADVISE YOU TO WORRY LESS ABOUT YOUR LITTLE CAMPUS, SUPERGIRL-
AND MORE ABOUT YOUR WORLD!
EYES OF THE SERPENT
ELLIOT S! MAGGIN, WRITER
KURT SCHAFFENBERGER, ARTIST
JULIUS SCHWARTZ, EDITOR

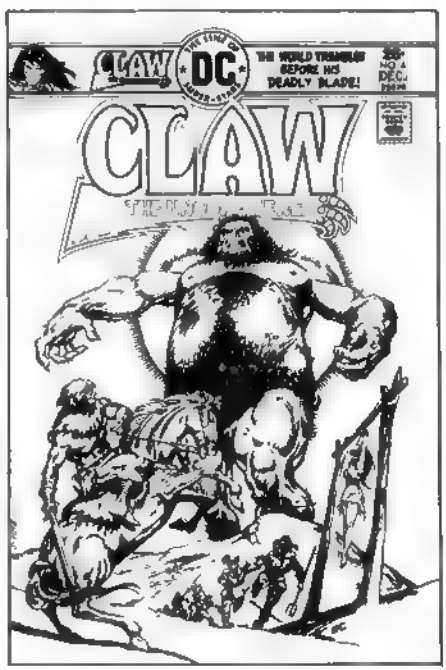
Rx PRESCRIPTION: TAKE ONE BLAZING, BLOOD CURDLING MYSTERY MIX WELL WITH SEVERAL SCORCHING ENCOUNTERS THAT INCLUDE DUPLICITY, DANGER AND DEATH.
ADD THE
BATMAN
AND WHAT HAVE YOU GOT--?
THE MENACE OF THE FIERY HEADS!
Story By DAVID V. REED
Art By ERNIE CHUA
Edited By JULIUS SCHWARTZ

Case Of The Disabled Justice League" (Fox, Sekowsky and Bernard Sachs); plus six pages of new **SUPER-FRIENDS** continuity by E. Nelson Bridwell and Alex Toth, a ten-page feature on the making of an animated cartoon by Toth, a Toth biography, and more. Covers by Toth. (On sale the first week in September)

( ) LIMITED COLLECTORS' EDITION #C-40—DICK TRACY (December/January). Presenting classic adventures of **Dick Tracy**, featuring the complete story of his battle with Flattop. Plus a Rogues' Gallery pin-up, **Crimestopper's Textbooks**, and many other special features devoted to Chester Gould's great detective. (On sale the first week in September)

( ) HOUSE OF MYSTERY #238 (December/January). Featuring two sinister stories: "A Touch Of Evil" (Jack Oleck and Jess Jodloman) and "Headlines Of Doom" (David Michelinie and E.R. Cruz); plus a **Cain's Game Room** feature by Don Edwing and Dave Manak. Cover by Luis Dominguez and Bill Draut. (On sale the second week in September)

( )STALKER #4 (December/January) The man without a soul enters Hell to confront Dgrth and win back his soul, with an army of dead warriors backing him up! "Invade The Inferno" and regain your soul, **Stalker**—or maybe not! Don't miss the latest chapter of **Stalker's** quest by Paul Levitz, Steve Ditko and Wally Wood. Cover by Ditko and Wood. (On sale the second week in September)



( ) SWAMP THING #20 (December/January). Concluding the saga of **Swamp Thing** versus **Swamp Thing** is "The Mirror Monster" by Gerry Conway and Nestor Redondo. Cover by Ernie Chua. (On sale the second week in September)

( ) STAR SPANGLED WAR STORIES #194 (December). The Unknown Soldier is sent behind the lines to an occupied village to destroy a new Nazi communications center, but he meets a surprising sort of betrayal motivated by "The Survival Sydrome" (David Michelinie and Gerry Talaoc). Plus "The Siege Of Zanzibar" (Michelinie and Quico Redondo) and a **War Games** feature by Sergio Aragones. Cover by Joe Kubert. (On sale the second week in September)

( ) THE BRAVE AND THE BOLD #123 (December). Batman joins forces with **Plastic Man** and **Metamorpho**, to battle a peril that threatens Gotham City. By Bob Haney and Jim Aparo. Cover by Aparo. (On sale the second week in September)

( ) WONDER WOMAN #221 (December/January). Two ghosts from the Amazon Princess' past return to haunt her, as **Wonder Woman** battles "The Fiend With The Face Of Glass" (Martin Pasko, Curt Swan and Vince Colletta). This episode is narrated by **Hawkman**, as **WW's** twelve trials begin to draw to a close. Cover by Ernie Chua. (On sale the second week in September)

( ) DC SPECIAL #19 (December/January). Join the super-heroes in a **War Against The Giants** special **Giant** issue. **Superman** battles "Eterno The Immortal" (Jim Shooter and Wayne

Boring), **Green Lantern** is trapped as a "Captive Of The Evil Eye" (John Broome and Gil Kane) and **Wonder Woman** becomes a link in "The Human Charm Bracelet" (Bob Kanigher, Ross Andru and Mike Esposito). Plus a **STRANGE ADVENTURES** classic—"The Indestructible Giant" (Jack Miller, Kane and Sy Barry). (On sale the second week in September)

( ) SUPERMAN FAMILY #174 (December/January). "The Eyes Of The Serpent" are turned on **Supergirl**, and danger goes with them, as Kurt Schaffenberger returns to illustrate one of his favorite females after several years' absence. Script by Elliot Maggin. Plus three classics: **Jimmy Olsen** in "The Million-Dollar Question" (Otto Binder, Curt Swan and George Klein), **Lois Lane** looking "Through A Murderer's Eyes" (E. Nelson Bridwell, Irv Novick and Mike Esposito), and **Perry White** in "Superman For Sale" (art by Wayne Boring). Cover by Schaffenberger. (On sale the second week in September)

( ) BEOWULF #5 (December/January). The Dragon Slayer becomes involved with god-like beings from outer space in "Chariots of the Stars" by Michael Uslan and Ricardo Villamonte. Cover by Dick Giordano. (On sale the third week in September)

( ) SUPERBOY AND THE LEGION OF SUPER-HEROES #213 (December). The **Legionnaires** are

trapped in "Jaws Of Fear" in their latest adventure by Jim Shooter and Mike Grell. Plus **Timber Wolf** in solo-action against an old **Legion** foe in "Trapped To Live—Free To Die" by Shooter, Grell, and Bill Draut. Cover by Grell. (On sale the third week in September)

( ) OUR FIGHTING FORCES #162 (December). Jack Kirby's reign as editor/writer/penciller of **The Losers** draws to a close as **Capt. Storm, Johnny Cloud, Gunner** and **Sarge** prepare to move to Murray Boltinoff's team. Cover by Joe Kubert. (On sale the third week in September)

( ) THE WITCHING HOUR #61 (December/January). A trio of terror tales told under the full moon at midnight: "Where Can You Get A Ghoul Who Has Everything" (Carl Wessler and Jess Jodloman) "Marked For Death" (art by Buddy Gernale) "May I Spill Your Guts" (George Kashdan and E.R. Cruz.) (On sale the third week in September)

( ) BATMAN #294 (December). Murderers are often detected by their Modus Operandi ... the peculiar characteristics of their crimes that are repeated each time. But now **Batman's** facing a killer with a new trick—he leaves burning busts of his victims behind! "The Menace Of The Fiery Heads" has arrived (David Reed and Ernie Chua). Cover by Chua. (On sale the third week in September)

( ) SUPERMAN #294 (December). Old fans of the **Justice League** will remember Brain Storm, who returns this issue in his new role as "The Man Who Slept The World Away" (Cary Bates, Curt Swan and Tex Blaisdell). Plus a new **Private Life Of Clark Kent** tale: "The Tattoo Switcheroo" by Martin Pasko, Jose Luis Garcia Lopez and Vince Colletta. Cover by Bob Oksner. (On sale the third week in September)

( ) FIRST ISSUE SPECIAL #9 (December). DOCTOR FATE stars in

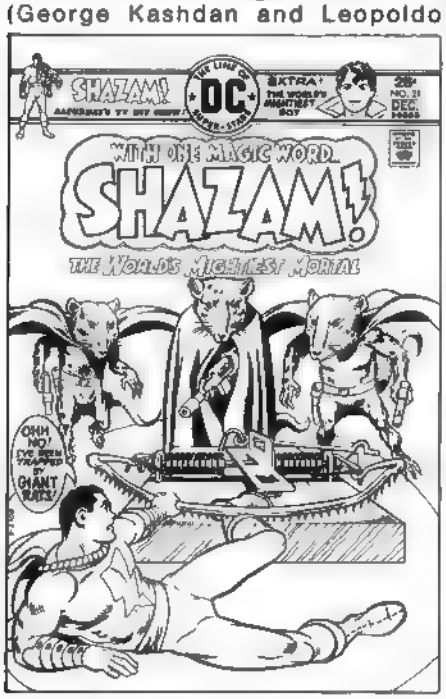
BEGINNING A BOLD NEW SERIES FEATURING FANTASY'S MOST BIZARRE HERO!
THE MACABRE MAN-BAT
BEWARE the EYES of BARON TYME!
GUEST STARRING BATMAN
HEED ME, FRANCINE LANGSTROM HEED THE VOICE OF YOUR MASTER!
YOU WILL SHED YOUR MORTAL FORM AND FLY ONCE MORE AS THE QUEEN OF THE NIGHT - SHE BAT!
YOU WILL FLY AND YOU WILL SLAY--
FOR SUCH IS THE COMMAND OF BARON TYME!
A TALE OF TERROR IN GOTHAM CITY
Presented by: GERRY CONWAY (writer/editor) • STEVE DITKO (Penciller) • AL MILGROM (Inker)

WHEN EVIL STRIKES WHEN CHAOS IS UNLEASHED UPON THE UNIVERSE, AND THOSE WHO LIVE BY ORDER SCREAM IN ANGUISH-- ONE MAN ALONE IS EQUAL TO THE CHALLENGE! HE ALONE WIELDS POWER TO MATCH THE DARK FORCES! FOR HE IS MORE THAN A MAN
HE IS
dr. fate
OFTEN HAS THE CRYS OF NABU CAST ITS AWESOME RADIANCE OVER THIS LAND
BUT NEVER BEFORE THIS NIGHT HAS I SHONE WITH SUCH URGENCY-- SUCH FOREBODING!
IT PORTENDS THE STRUGGLE I HAVE DREADED ALL MY LIFE
PRESENTED BY MARTIN PASKO-WRITER / WALT SIMONSON-ART'IST / GERRY CONWAY-EDITOR

the first novel-length solo adventure of his thirty-year career, as Martin Pasko and Walt Simonson collaborate on his epic battle with the servent of Anubis! It's a new look for the Master Mage, and one well worth looking into! (On sale the third week in September)

( ) KONG THE UNTAMED #4 (December/January). Enter the "Valley Of Blood" with our young Cro-Magnon hero and his Neanderthal sidekick, as a new team takes over this mag. Script by Gerry Conway, and art by the Redondo studio. Cover by Bill Draut. (On sale the fourth week in September)

( ) HOUSE OF SECRETS #138 (December). Travel to the land "Where Dream Are Born" this issue in a Jack Oleck-Frank Redondo tale, and then read: "Blood Money" (Oleck and Jess Jodloman), and "Night Watchman" (George Kashdan and Leopoldo

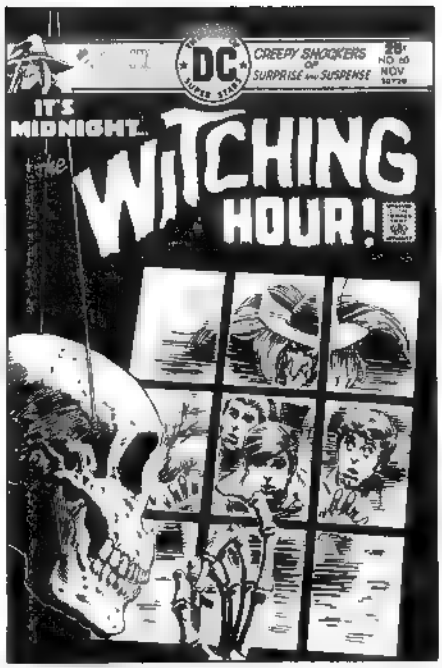


Duranona). Cover by Bill Draut. (On sale the fourth week in September)

( ) THE SANDMAN #6 (December/January). Dr. Spider returns, and now he's behind the incredible "Plot To Destroy Washington" (Michael Fleisher, Jack Kirby and Wally Wood). Cover by Bill Draut. (On sale the fourth week in September)

( ) G.I. COMBAT #185 (December). Is this the end for the crew of **The Haunted Tank**, or should the bugler be told to play "No Taps For A Tank"? Script by Bob Kanigher, art by Sam Glanzman. Plus "Three Dogtags To Glory" (Kanigher and Ric Estrada). Cover by Joe Kubert. (On sale the fourth week in September)

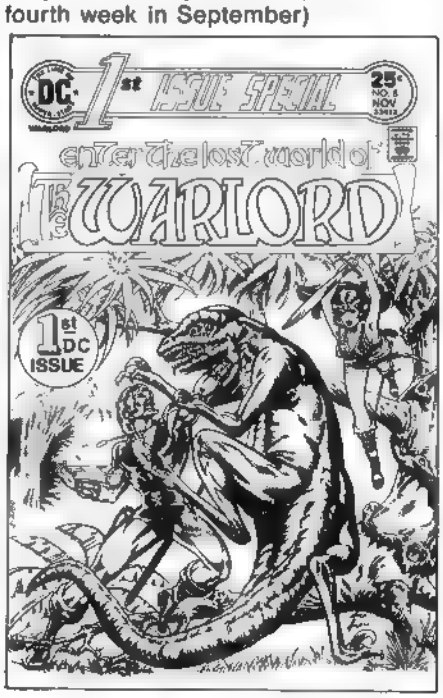
( ) WORLD'S FINEST COMICS #234 (December). Superman and **Batman** join forces to solve the puzzle of "The



Family That Fled The Earth" (Bob Haney, Curt Swan and John Calnan). Cover by Ernie Chua and Tex Blaisdell. (On sale the fourth week in September)

( ) THE FLASH #238 (December). Introducing a new member of the Rogues' Gallery, Mister Originality—the man who can pull off "A Switch In Crime" (Cary Bates and Bob Rozakis, Irv Novick and Frank McLaughlin). Plus: **Green Lantern** on the trail of the Marauders of the Galaxy in "The Day Of The Falling Sky" (Denny O'Neil, Mike Grell and Tex Blaisdell). (On sale the fourth week in September)

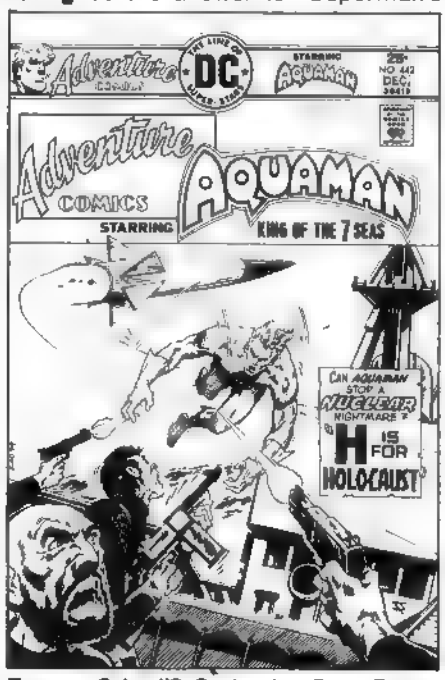
( ) TARZAN #244 (December). Edgar Rice Burroughs' Immortal Ape-Man begins a new adventure, but editor/writer Joe Kubert hasn't told us what it'll be yet! Cover by Kubert. (On sale the fourth week in September)



( ) SUPER-TEAM #2 (December/January). Now a 25¢ magazine, this issue spotlights the unusual duo of **The Creeper** and **Wildcat**, who face a "Showdown In San Lorenzo" when Proteus returns! Script by Denny O'Neil, art by Ric Estrada and Bill Draut. Cover by Dick Giordano. (On sale the fourth week in September)

( ) KUNG FU FIGHTER #5 (December/January). Enter "The Arena Of No Escape" with Denny O'Neil, Ric Estrada and an-as-yet-undetermined inker. (On sale the last week in September)

( ) ACTION COMICS #454 (December). Superman's the mightiest man in the galaxy, but he's powerless to stop the new **Toyman**! No, he still has all his super-powers, but he's lost all the **energy** he needs to use them! Could **eating** be the answer to "Superman's



Energy Crisis"? Script by Cary Bates, art by Curt Swan and Bob Oksner. Plus **The Atom** in "The Campus That Swallowed Itself" (Martin Pasko and Jose Delbo). Cover by Bob Oksner. (On sale the last week in September)

( ) DETECTIVE COMICS #454 (December). Batman's in for the battle of his life—thrice over! Catch "The Set-Up Caper" by David Reed, Jose Luis Garcia Lopez and Ernie Chua. Plus **Hawkman** and "The Catch-Me-If-You-Can Crook" (E. Nelson Bridwell and Lopez). (On sale the last week in September)

( ) HERCULES UNBOUND #2 (December/January). The incredible adventures of the man-god on Earth continue, as he confronts Ares for the first time in a millenium. Script by Gerry Conway, art by Jose Luis Garcia Lopez and Wally Wood. (On sale the last week in September)

REMEMBERING WITH CURT SWAN

BY JACK C. HARRIS

Photos by Jack Adler

If you were to stop in at the DC offices about twice a month you might catch a glimpse of an impressive man with distinguished, combed back gray hair, a sparkle in his eye and a sly smile that might make you think that he knows something he isn't telling.

And perhaps, like **Clark Kent**, that's just it. For this man is the man who takes the scripts of Cary Bates and Elliot Maggin and transforms them into the illustrated adventures of **Superman**! This is Curt Swan!

For 30 years the distinctive work of Curt Swan has graced the pages and covers of a variety of DC comics. From mystery stories to science fiction to superheroes, Curt's style has enhanced them all.

Perhaps most remarkable about the art that Curt produces is that it comes from the hands of a man that has had no formal art training, "except for a few weeks at Pratt Institute after the service."

Most of his totally natural talent comes from long hours of practice that began in his home town of Minneapolis, Minnesota.

"Prior to getting into the field, I wasn't really a comic book 'fan', per se. But I did enjoy newspaper syndicated strips—adventure types. I imagined myself, one day, as a magazine illustrator. They were **my**

10¢
SUPERMAN'S PAL
JIMMY OLSEN
FEATURING
"SUPERMAN'S PAL of STEEL!"
SEE, SUPERMAN--NOT EVEN YOU, WITH YOUR SUPER-POWERS, CAN HARM ME! THE WATER FROM THIS MYSTERIOUS FOUNTAIN OF STRENGTH HAS MADE ME AS INVULNERABLE AS YOU ARE!

heroes."

"In the late summer of '45," explains Curt, "I came out of the service. My wife and I lived out in the Rockaways and I would come into the city and meet the fellas at the Campus Restaurant on Third Avenue.

"One of the fellas there was France Herron, a former editor of the feature magazine **Stars and Stripes**. We had collaborated for **Stars and Stripes**—I would do the art and he would do the writing.

"He was a writer for DC Comics at the time and he suggested that I take my 'folio up and see Whitney Ellsworth (DC's former Editorial Director) and Mort Weisinger (former **Superman** editor)."

Perhaps a plaque should be placed on the wall of the Campus Restaurant, for in a few days, Curt, portfolio in hand, was up at the DC offices at 480 Lexington Avenue.

It was to be the beginning of a long and varied association that was eventually to make **Superman** history.

"When they saw my stuff they gave me—I think it was an 8-page story—**Boy Commandos**.

"They gave me a few pages of Jack Kirby's to work from. The fellow who was inking that stuff at the time was Steve Brodie. And he was to ink my stuff.

"Well, you can imagine, I did a very conscientious job, staying up practically night after night, doing this **Boy Commandos** eight-pager. And I didn't omit **any** detail. I went to great lengths with detail.

"They saw the story, they accepted it, they took me on—steady. With Steve Brodie's great help, I learned a great deal about the comic book art."

The **Boy Commandos** assignment was to continue for Curt for three to four years on a regular basis. However, other assignments were soon offered to him. Weisinger had him do a few **Superboy** stories for the early issues.

GANG BUSTERS, DC's hard-hitting crime fighting comic, saw the light with the Curt Swan touch. **ACTION COMIC'S** sci-fi feature, **Tommy Tomorrow** gave Curt the chance to show his imaginative views of the world of tomorrow, as did occasional assignments for Julie's Schwartz' **MYSTERY IN SPACE** and **STRANGE ADVENTURES**.

"In 1955, I think it was, 3D movies were a big thing and someone came up with the brilliant idea to do 3D comics. We had a rush job putting out this 3D **SUPERMAN** comic magazine, so **everybody** was brought in to draw **Superman**. Everyone worked furiously on this, and, after the assignment, Mort Weisinger seemed satisfied, apparently, with what I had produced. From then on, from time to time, he would throw a **Superman** script my way."

Curt's first steady **Superman** job was with the publication of **JIMMY OLSEN** in his own comic. It was here that Curt learned just how the **Man of Steel** and the entire lineup of the **Superman** characters should look.

Refining his technique on the super-hero, Curt did the **Legion of Super-Heroes** feature for a number of

Tommy TOMORROW
T'S THE ONLY WAY I CAN GET OFF THIS WORLD NOW
"The Man Who Stopped Space-Flight!"
IN THE YEAR 2052 AT A BUSY SPACEPORT ON EARTH
VENUS LINER YOU MAY LAND NOW!
THE FREIGHT SHIP FOR JUPITER CAN TAKE OFF IN TWO MINUTES.
INSIDE THE CONTROL ROOM OF THE SPACE ACE, COLONEL TOMMY TOMORROW AND HIS PAL BRENT WOOD, OF THE PLANETEERS, PREPARE FOR A ROUTINE PATROL, UNAWARE OF A CATASTROPHE ABOUT TO BEFALL THE SOLAR SYSTEM
WE'LL MAKE THE USUAL CHECK OF THE ASTEROID ZONE FOR NAVIGATION PERILS
HO HUM - SPACE IS GETTING DULL THESE DAYS!

years

"I never really liked it. Too many different heroes to draw. Now I do **primarily Superman**, and have done so for 15 or 20 years."

Working with a single character for almost two decades has given Curt the unique opportunity to see the slow and meticulous development of **Superman**'s character.

"As the **Superman** character evolved, Mort felt, at the time, that we should get a little more humanistic qualities into him. We wanted people to relate to him better.

"We thought it would be useful to the magazine and to the character . . . make him a little more believable.

"We did this and I'm not sure if it's been successful . . . if it worked . . . it seemed to have."

As **Superman** left the 50's and entered the 60's, the illustrations of Curt Swan led him through those turbulent times.

When the 70's rolled closer, and relevent themes invaded all forms of media, comics included, **Superman** had to change with the times. Clark Kent had to move up to the more modern image of a TV newscaster and **Superman** had to adopt a more modern look. Curt Swan met the task with gusto.

"Since being with Julie (Schwartz), we also tried to get into the **personality** of Superman . . . and Clark Kent and make him even **more** human . . . a real person.

"This we tried to do and I think we've done fairly well at it . . . and we're still working at it." ●

THE SUPERMAN WE'D ALL LIKE TO SEE

BY ALLAN ASHERMAN

Kirk Alyn must be quite frustrated by the fact that whenever people think of a live-action Superman, they inevitably think of George Reeves. Be consoled, Mr. Alyn, for fans of Superman everywhere share your frustration. The disappointment on the part of fans is not from any value judgment of Alyn vs. Reeves, or visa-versa. It's because the two Columbia serials, "**Superman**" and "**Atom-Man vs. Superman**" are unavailable for viewing. They remain a gap in the **Man of Steel's** history, and in the history of serials. They have been relegated (like the **Superboy** live-action T.V. pilot) into a niche of obscurity due to their absence. And it is this absence that has led to some complications in appraising them.

For those of you who grew up before the "camp" craze of 1966, remember dreaming about how great it would be if there were **Batman** films? Then recall how, when **SCREEN THRILLS ILLUSTRATED** first came out, how great you felt when you found that not one but **two Batman** serials had been done? (Not to mention 2 of **Superman,** a **Blackhawk Vigilante** and scores of others.) Instant elation! Until, of course, 1966 rolled around and we finally got to **see** the blasted things! We **laughed** at **"Batman"** (Columbia; 1943) because it was a simple propaganda piece, which bore only the cheapest resemblance to the **BATMAN** comics. BUT . . .

"The Adventures of Captain Marvel" (Republic; 1941) was rediscovered at that time, too. Republic had the foresight not to dwell on matters of then-current war and race hatred of orientals; they'd produced a serial about a super-hero, a super-criminal and an honest to goodness curse, spiced up with great stunt work (thank you, Dave Sharpe), music and special-effects.

Since the plot of "**Superman**" is not concerned with propaganda, we have a positive and action-packed storyline to look forward to.

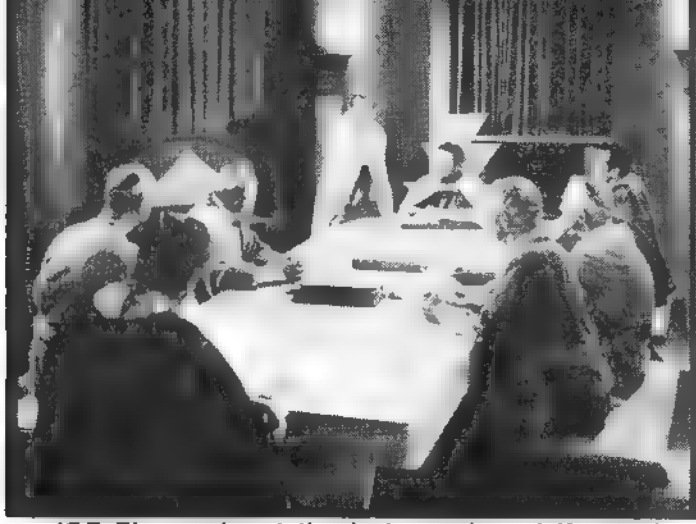
"Superman" is, however, NOT a Republic serial. Republic had music specially written for its serials; Columbia used re-orchestrated classical music. Of course, so did Universal's serials (**"Flash Gordon"**, **"Buck Rogers"**, etc.), but that didn't make THEM less classic in nature.

Columbia also lacked the marvelous miniatures of the Lyedecker Brothers (who made trains crash into ravines, planes fall on trains and mountains get in the way of planes). **"Superman"** used animation for its special-effects. Animation, if well done, can convey ideas of comic-book action as well as models can. It's hard to imagine animation used in conjunction with live-action, until one remembers **"Forbidden Planet"** (M.G.M.; 1956). But **"Forbidden Planet"** used Disney animation; we don't know the scope of the **"Superman"** effects.

The second most important factor of a film's quality is its direction. The 1943 **"Batman"** was unfortunately directed by Lambert Hillyer, who specialized in westerns (although he **did** do a good job with Universal's classic **"The Invisible Ray"**). **"Superman"** was directed by veteran serial director Spencer Bennet, who was well acquainted with conveying action, tension and cliffhangers. He was assisted by Tommy Carr. If Carr's name rings a bell, it's because he later directed some of the best T.V. **"Adventures of Superman"** episodes.

Now we come to THE most important quality of a film; its screenplay. Royal Cole wrote the teleplay for what is probably the most thrill-packed episode of **"The Adventures of Superman"** (to coin a phrase); "The Wrecker." Lewis Clay and Joseph F. Poland also have other good credits, most of them serials. George Plympton was one of the writers of Universal's 1936 serial **"Flash Gordon"**.

With all these favorable things to look forward to, there is an overriding fear that **"Superman"** was produced as cheaply as possible. This is due to its



JOR-EL speaks at the last meeting of Krypton's Science Council.

Moments before KRYPTON explodes, baby KAL-EL is placed in his father's model rocketship.

late producer, "Jungle" Sam Katzman (so-called as he's best remembered for his series of **"Jungle Jim"** features for Columbia). This would seem to indicate the animation in **"Superman"** was used not for its impressive possibilities, but because it would have held the budget down. This is taken by some to mean the animation in **"Superman"** is quite probably minimal, and therefore ineffective. But there **are** things to be considered. Katzman was also producer of another Columbia feature called **"Earth vs. The Flying Saucers"**. The film made use of the high price stop-motion talents of cinemagician Ray Harryhausen. There were far cheaper ways to producer such a film, which may mean Katzman was an effects-conscious producer. Of course there's always the possibility that bad memories regarding the animation in **"Superman"** led to his decision to use stop-motion in **"Earth vs. The Flying Saucers"**.

In other words, for each intriguing question in connection with **"Superman"**, the only satisfying and accurate answers can be culled only from a viewing of the serial! This makes things no easier for Kirk Alyn, attempting to identify himself as the surviving screen Superman. Until the Columbia serials are seen by today's generation, people will always identify George Reeves as **the Superman.**

Since no one reading this article has seen the full **"Superman"** serial, a synopsis of the plot is in order. The production was presented in 15 chapters. Here's a brief rundown of each . . .

1. **SUPERMAN COMES TO EARTH—Jor-El** speaks before the Krypton Science Council; **Jor-El** and **Lara** launch baby **Kal-El** to Earth as their planet blows up; the rocket arrives on Earth. The Kents find Clark and raise him, Clark grows up and pledges to use his strength to further the cause of justice. He gets his costume (made from his baby blankets). While on his way to Metropolis, Clark spots a train in danger. He changes to **Superman** as the train nears destruction.

2. **DEPTHS OF THE EARTH—Superman** bends a wrecked rail, saving the train, boards the train and meets Lois Lane and Jimmy Olsen, who are on their way to cover a mine disaster. Trying to find a job, editor Perry White tells Clark he'll be hired if he can bring back the story of the cave-in. Lois sneaks into the mine to get an exclusive. At this instant, Clark spots the mine beginning to collapse entirely.

3. **THE REDUCER RAY—Superman** digs his way to Lois, saves her, phones the story into the Daily Planet. He gets his job and a front page banner. As **Superman,** he stops the henchmen of the **Spider Lady** from stealing the secret reducer ray. Meanwhile a meteorite falls to Earth. While interviewing the scientist who is studying the celestial fragment, Clark nears the glowing rock and collapses, apparently dead.

4. **MAN OF STEEL**—The meteorite is Kryptonite, which renders **Superman** completely powerless. As the scientist, Dr. Graham, covers the fragment Clark revives. Clark tells Dr. Graham his secret origin, and Graham covers up for Clark. Unfortunately, Graham's crooked assistant spills all to the **Spider Lady.** Fortunately, the assistant had **not** heard the part about Clark being **Superman.** Lois, meanwhile, learns the location of the **Spider Lady's** hideout, goes there and is apparently electrocuted.

5. **A JOB FOR SUPERMAN**—Lois is saved by the **Spider Lady,** who figures she'll make a good hostage (by this time it's known that she sees a lot of **Superman).** Clark and Jimmy, sent to look for her, see Lois being forced into a car. **Superman** K.O.'s the guards and saves Lois. The **Spider Lady's** men steal the Kryptonite from Dr. Graham's lab, as **Superman** leaves Lois in another part of the building (the Metropolis Museum). Spying the crooks, **Superman** flies after them, unaware they have the Green K. Lois, meanwhile, is about to be killed by Graham's crooked assistant.

6. **SUPERMAN IN DANGER—Superman's** 6th sense causes him to turn back and save Lois. The **Spider Lady** springs the crooked Dr. Hackett from jail. **Superman** finds Hackett's hideout, locks the bad Doctor in a closet, from which Lois unwittingly frees him. Hackett commanders her car. Clark has hidden himself in an ambulance that was supposed to drive Hackett to the **Spider Lady.** He's discovered and dumped from the speeding vehicle. As he bounces back to his feet, telescopic vision alerts him to a death-struggle between Hackett and Lois in her car, which is about to go over a cliff.

7. **INTO THE ELECTRIC FURNACE—Superman** saves Lois. Hackett, who has jumped clear, joins the **Spider Lady.** Hackett baits a Kryptonite trap with a kidnapped Jimmy. Kent tracks Jimmy to a warehouse. But Clark notices the Kryptonite and is power-

The rocket narrowly escapes destruction, carries KAL-EL to Earth.

Years later, Ma and Pa Kent (probably Sarah and Eben in the serial) discuss the mysterious rocket with their adopted son, Clark (Kirk Alyn).

less to do anything except fake being knocked out to escape the harmful rays. Jimmy is K.O.'d for real and, while unconscious, he heads down a conveyor belt into an electric furnace.

8. **SUPERMAN TO THE RESCUE**—As **Superman** saves Jimmy, a crook throws the Kryptonite at him. **Superman** ducks, the Kryptonite fragment falls into the furnace, and the poisonous fumes drive **Superman** out of the place. Dr. Hackett then loads a guided missle with Kryptonite (another piece of the stolen meteorite). The reducer ray is on a train bound for Metropolis, being guarded by **Superman.** But as the train heads toward a stretch of mined track, **Superman** has his hands full trying to stop the deadly missle.

9. **IRRESISTIBLE FORCE—Superman** stops the train in town, and gives the story to Lois. Lois, assigned to interview Dr. Graham, instead interviews a disguised Dr. Hackett. He overpowers her, short-circuits the reducer ray, and leaves Lois to die in the resulting shower of radiations.

10. **BETWEEN TWO FIRES—Superman** absorbs the power of the projector. Jimmy is captured and locked up with the real Dr. Graham. Graham locates a radio, calls Clark Kent for help. Clark and Lois head for the **Spider Lady's** lab, and Lois enters the building just as it bursts into flame.

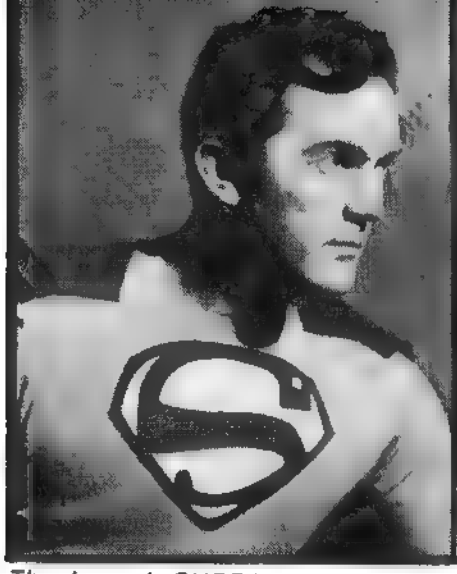
11. **SUPERMAN'S DILEMMA—Superman** saves Lois and Jimmy from the deathtrap. Graham had been removed beforehand to a new hideout, where he is being forced to build a duplicate reducer ray. Graham tells the **Spider Lady** he needs Monochromite to complete the apparatus. The Daily Planet gets a call from a chemical company, as Monochromite is on a list of priority chemicals. Clark is delayed from investigating, but Lois and Jimmy follow the crooks and wind up at the **Spider Lady's** new hideout. Lois is locked in a vault, while Jimmy substitutes himself for the Monochromite and hides in a packing crate, on a delivery truck. The drivers see him, stop the truck, and empty their guns into the box.

12. **BLAST IN THE DEPTHS—Superman,** spotting Jimmy and the crooks, substitutes himself for Jimmy and hides in the box. It's **Superman** they waste their bullets on. He captures the killers, and tries to find Lois. Lois, meanwhile, has escaped from the vault, but is recaptured snooping around a Monochromite mine. She's able to leave a message on a dusty window pane. But as Clark and Jimmy see the message, they hear an explosion.

13. **HURLED TO DESTRUCTION—Superman** saves Lois, changing back into Clark Kent before Jimmy notices Clark is gone. The **Spider Lady** tries to steal a part of the reducing ray from Metropolis University, but she and her men run into Clark, Lois and Jimmy. **Superman** can't stop the **Spider Lady's** men from escaping with the gizmo, but he **does** capture Anton. Pursuing the **Spider Lady, Superman** pauses to toss Anton into Perry White's office window. But after **Superman** leaves, Anton recovers, and as White is questioning him, Anton surprises the editor and throws him from the window of his office.

14. **SUPERMAN AT BAY**—Perry desperately grabs onto the venetian blind cord as he's pushed through the window, and is left hanging outside the building. Clark, meanwhile, has returned and notices Anton escaping through the city room. He grabs Anton, K.O.'s him, and rescues Perry. Meanwhile, the **Spider Lady** talks Dr. Hackett into being arrested, so she can learn where Anton is being held. The **Spider Lady** is in reality **no** lady at all, as she plans to kill everyone by destroying the jail with the reducer ray. Hackett learns about this through the underworld grapevine and, desperately, he tries to smuggle a note to friends. The note is found by Jimmy, who tells Clark about the plan. **Superman** speeds to the jail, but just before he gets there the ray hits him and there's a terrific explosion of pure energy.

15. **THE PAYOFF**—The jail has been destroyed. **Superman** has survived the ray blast. Now possessing the finished ray device, the **Spider Lady** announces she'll destroy Metropolis unless the city does all she demands. Then her men manage to capture Clark, Lois and Jimmy. This, of course, is what Clark wants. He changes to **Superman,** out of sight of the others, and challenges the **Spider Lady.** The reducer ray is turned on **Superman,** full power. But he has experienced the full charge before, and knows he can survive. In desperation the **Spider Lady** brings out the last piece of hidden Kryptonite. To everyone's surprise, it bounces harmlessly off **Superman's** chest. He has expected this, and had gone to the hideout wearing a lead lining beneath his costume. The **Spider Lady** is so shocked at this, she



The dynamic SUPERMAN (Kirk Alyn), complete with Kryptonian curl.

SUPERMAN saves LOIS LANE (Noel Neill, Kirk Alyn) in this rare scene.

In contrast, (Kirk Alyn as) CLARK KENT looks completely harmless.

doesn't look where she's reaching. She touches a control and the reducer ray runs wild, killing the **Spider Lady** and her henchmen. **Superman** changes back to Clark, frees the others and the serial reaches a quiet end.

Over the years, there have been many changes in the **Superman** legend. Some of these took place immediately after the serial was produced, and so were not mentioned in the production. The Smallville changes were most apparent.

In the serial, nothing is said about **Superboy's** existence. As in the first episode of **"The Adventures of Superman"**, the implication is that Superman dons his costume for the first time after he has left Smallville (the T.V. pilot, filmed in 1952, followed the plot of the 1940's **"Superman"** novel by George Lowther). However, the serial **did** have a scene wherein young Clark discovers he has great strength and the ability to leap large distances.

The character of Clark was very different in **"Superman"**. Clark was still **Superman's** secret identity, but even this had been revealed to Dr. Graham within the course of the serial. However, this occasionally happens within the comics, and does not qualify as an inconsistency. What does fill this heading is Clark's strongman act when he subdues Anton. In full view of the entire city room crew of the Daily Planet, he tackles the criminal, subdues him, and threatens him with a shattering punch before rescuing Perry White. Only then does he remember to revert back to his mild-mannered facade.

The Kryptonite device was first used on the radio serial **"The Adventures of Superman"**, was then adapted into the comic book **Superman** legend, and was used in the serial, with some important differences from the Kryptomite tales we were used to reading.

First, the stuff didn't only sap **Superman's** powers; it caused him to pass out to the extent that Dr. Graham, a trained scientist, thought Clark was dead. This indicates a complete stoppage of all of **Superman's** bodily functions; a type of super-catatonia. Then we learn the Kryptonite apparently only has the consistency of any Earthly rock, for it's broken apart into fragments by Dr. Hackett. Lastly, we learn it can be vaporized by tremendous heat.

Other than these inconsistencies and peculiarities, Superman appears to follow the printed **Superman** admirably. Another indication that the **"Superman"** serial rates on the positive side.

The publicity campaign for the **"Superman"** serial made ample use of the incredible variety of Superman merchandising tie-ins: especially the comics and radio serial. In addition to the traditional posters made up for films, there was an additional assortment of posters designed and distributed by National Comics, Mutual Broadcasting, and a variety of **Superman** novelty manufacturers.

A partial list of the **Superman** merchandise being hawked in 1948 includes record albums, shirts, schoolbook bags, slippers, shoes, dolls, bubblegum, wallets, watches, balloons, movie viewers, acrobatic toys, jackets, sweaters, coats, suspenders, and loose-leaf binders.

Oddly, the movie posters did not speak about the Paramount **Superman** cartoons; instead they emphasized "for the **first time, Superman** comes to life on the screen," referring to the fact that the serial **was** the first visual production to employ a live-action actor as **Superman.** In a letter written by the McClure newspaper syndicate, reference was made to the Columbia publicity man's claim that Kirk Alyn, on screen, would "duplicate the feats of the cartoon **Superman.**" McClure's comment to that was "We doubt **that,** but the serial should be a tremendous success." Of course, the publicist's boast was a sneaky way of saying the special effects of **Superman's** feats would be accomplished through animation.

Standard serial gimmicks were used, such as giving out coupons, to be stamped once for each chapter the viewer went to see. If he saw every chapter, he'd get in free to see the last. There were slides made-up for showing in theatres, advertising the **"Superman"** serial. A special theatrical "trailer" (coming attractions) was edited in such a way that no animation effects were shown. And the 500 plus stations of the Mutual Broadcasting System gave very special attention to the serial. For three months before it was released, **"Superman"** was advertised

after each radio episode of **"The Adventures of Superman".**

The art of the **"Superman"** posters was carefully prepared to appear like the comic book art of the time. In fact, most of the art used consisted of special full-figure renderings of **Superman** done by Wayne Boring. The finished paintings used on the one-sheet, three-sheet and 6-sheet posters was also prepared with this standard in mind. In fact, the transference of artistic style even shows up in the serial itself. The rocket in which **Kal-El** is sent to Earth was designed to resemble the rocket drawn for years by Wayne Boring. (The performers who played **Jor-El** and **Lara** also looked as if they had been designed and drawn by Boring; but this was probably coincidence).

In appearance, Kirk Alyn looks very much the part of **Superman** and Clark Kent. As Kent, the stills show him to be extremely innocuous, but not sufficiently so to make him appear ineffective. He has a subdued yet dynamic feel, with eyes of determination showing through the wire-rimmed glasses. The photos suggest he was always careful to walk slightly slouched as Clark, so that he would look more massive as **Superman.** When Clark did switch to **Superman,** he had the all-important curl. He was also adequately muscled for the role.

The costume was adequate, too. It is unmistakenly the basis for the pattern of the television **Superman** costumes, except that the "S" isn't as well-balanced as on the early shirt made for Reeves. The boots, rather than being expensive items molded to the actor's measurements, were laced up the sides. They lacked the built-up heels of George Reeves' boots, and did not look as effective. The shirt's cuffs ended in woven lines, to convey the shading always drawn into the comic book version. And, to represent the cape which in the comics seemed to flow into the side's of **Superman's** neck, Alyn's cape was sewn to the outside of his shirt. Unfortunately, some of the stills show **Superman's** chest emblem beginning to unravel. It's not known whether the costume was seen on the screen in that state of disrepair.

The most incredible fact concerning Kirk Alyn and the publicity campaign for **"Superman"** is that he was never once credited as playing **Superman.** The cast lists credit him for Clark, but fail to mention he was also **Superman.** As has been done on other occasions, to give the illusion of reality to a film's leading character, **Superman** is credited as portraying himself! (All the advertising material for Walt Disney's film "Darby O'Gill and the Little People," a film about Leprechauns, acknowledges the cooperation granted the studio by King Brian and his Wee Folk. And, of course, there's the famous M.G.M. T.V. gimmick of "We wish to thank the United Network Command for Law Enforcement . . .")

As a further service to the readers of AWODCC, here's a complete cast and credit list for **Superman . . .**

The Cast —

Superman, Clark Kent	Kirk Alyn
Lois Lane	Noel Neill
Jimmy Olsen	Tommy Bond
Perry White	Pierre Watkin
The Spider Lady	Carol Forman
Driller	George Meeker
Anton	Jack Ingram
Brock	Terry Frost
Conrad	Charles King
Dr. Hackett, criminal scientist	Charles Quigley
Dr. Graham	Herbert Rawlinson
Leeds	Forrest Taylor
Morgan	Stephen Carr
Elton	Rusty Wescoatt

Credits —

Produced by	Sam Katzman
Directed by	Spencer Bennet, Thomas Carr
Screenplay by	Arthur Hoerl, Lewis Clay, Royal Cole

CLARK's not so harmless here, though, in this rare, uncharacteristic scene involving LOIS (Niel Neill) and the crooked Anton (Jack Ingram).

A group portrait of JIMMY OLSEN (Tommy Bond), LOIS LANE (Noel Neill) and CLARK KENT (Kirk Alyn).

Screenplay by .....Arthur Hoerl, Lewis Clay, Royle Cole
Adaptation by .....George H. Plympton, Joseph F. Poland
Assistant Director .....R. M. Andrews
Director of Photography .....Ira H. Morgan, A.S.C.
Art Director .....Paul Palmentola
Film Editor .....Earl Turner
Set Decorations .....Sidney Clifford
Musical Director .....Mischa Bakaleinikoff
Sound Engineers .....Josh Westmoreland, Philip Faulkner
Sound Unit Director .....Thomas Carr

Kirk Alyn has a career in feature films, as well as serials. In serials, he also brought life to **Blackhawk** (in Columbia's 1952 serial) and **Superman** (in Columbia's 1950 **"Atom-Man vs. Superman"**), as well as having the lead role in several Republic serials. Kirk's book of reminiscences of his **Superman** roles brought him to national attention. There have been many magazine and newspaper articles about him. He has also done modelling for ads, and has starred in at least one television commercial. Kirk has preserved his youthful appearance, and has been seen at many comic book and science-fiction happenings, where he is easily recognizable as a former screen **Superman.**

Noel Neill was later featured as Lois Lane on **"The Adventures of Superman** T.V. series. She's appeared in a long list of feature-films, and today she makes the college scene lecturing about her recollections in her days as Lois Lane. She has also been a successful real-estate broker, and appeared in a number of other T.V. series (including "The Lone Ranger"). She's still a beautiful red-head!

Tommy Bond was one of the original group of "Gas-House Kids," together with Carl "Alfalfa" Switzer.

Pierre Watkin's career goes back years in films; he also appeared in the T.V. **Superman** episode "The Wrecker."

Herbert Rawlinson appeared as the leader of Krypton's Science Council in **"Superman on Earth,"** the T.V. **Superman** episode.

Stephen and Tommy Carr are brothers, and throughout the first season of the **"Adventures of Superman"** on T.V., Stephen served as dialogue director. He also appeared in most of these early T.V. episodes, and in **"Tsar of the Underworld,"** he played (believe it or not) a film director named "Mr. Carr."

Mischa Bakaleinikoff's family worked on motion-picture music, and a relative of his did the orchestrations for Universal's 1935 classic "The Bride of Frankenstein."

Beyond this, all that's known about **"Superman"** can be found in Kirk Alyn's book, which is reviewed elsewhere in this issue.

Maybe, someday, we'll all get to see **"Superman,** too! ●

EXPERIMENT WITH MURDER!
SUPERMAN AT BAY
Chapter 14
SUPERMAN
with SUPERMAN
Kirk Alyn · Noel Neill · Tommy Bond · Carol Forman
Adaptation by George H. Plympton and Joseph F. Poland • Screenplay by Arthur Hoerl, Lewis Clay and Royal Cole
Directed by SPENCER BENNET and THOMAS CARR • Produced by SAM KATZMAN
A COLUMBIA SERIAL

the REVIEWING STAND

BY JACK C. HARRIS

SUPERMAN FROM THE 30's TO THE 70's
With an introduction by
E. Nelson Bridwell
Available for $10 from:
Crown Publishers, Inc.
419 Park Avenue South
New York, New York 10016

Originally published in 1971, this volume follows **Superman** from his very first published adventure to the first of Julie Schwartz-edited stories. Handsomely produced, with many pages in full color, the book has many pleasing qualities. However, it might prove disappointing to an avid collector in that every individual would probably select completely different stories for a good cross-section of 30-plus years of **Superman.**

Perhaps the most enjoyable part of the book is its introduction by our own E. Nelson Bridwell—a 9 page capsule history of the **Man of Steel** and a preview of the stories in the book. Linda Sunshine, the Crown Publishers, Inc. editor, used a few of Nelson's suggestions for story selection, but, for the most part, the choices are hers. Many may seem inappropriate, but they are notable in that they present a variety of "firsts" that any such **Superman** volume should contain.

The first reprinted story is the origin and complete first adventure from **SUPERMAN #1.** In his introduction, Nelson explains that this story, in a shorter version, was the premiere **Superman** tale which appeared in **ACTION COMICS #1.** Because of the limited amount of color in the volume, the last six pages of this tale, are in black and white. Of the 29 stories featured, only one ("Man or Superman"—the story of how Lois Lane first suspected Clark Kent's identity) is completely in color.

Besides the first story there are many other outstanding stories presented, such as **Superman's** very first encounter with a costumed villain—**The Archer.** This was also the story that introduced Jimmy Olsen to the comic pages. Previously, Jimmy had only been featured on the **Superman** radio show.

Luthor's premiere appearance is shown as is an early **Superboy** story which features the **Boy of Steel's** first meeting with Lois Lane. **Mxyztplk,** a creation for the **Superman** daily newspaper strip, is presented in his first magazine duel with **Superman.** Also included are the 10th anniversary origin story, the first meeting of Lois Lane and Lana Lang, and of **Superman** and **Batman.** The dynamic story of the early 70's, in which Kryptonite is destroyed and Clark Kent becomes a TV newscaster, is featured, completing the full cycle of the refined **Superman** characterization.

The most evident change is in the artwork. The improvement is never sudden. Gradually, the lines become smoother, the panels more action-filled and the entire mood moves from crude cartoon to dynamic illustration. The early work of Joe Shuster is included, as are samples of the work of Al Plastino, Wayne Boring, Neal Adams, Curt Swan and others.

To meet everyone's idea of the perfect collection of **Superman** stories would probably mean the reprinting of every superstory ever published. Still, **SUPERMAN FROM THE 30's TO THE 70's** is well worth the price when considering the high amount that back issue dealers would ask for a similar collection in the original issues.

A JOB FOR SUPERMAN
By Kirk Alyn
Available for $5.00 from:
Kirk Alyn
P.O. Box 1362
Hollywood, California 90028

Lost forever to movie-goers are such great chapter-plays as: **Radar Patrol vs. Spy King, Daughter of Don Q, Federal Agents vs. Underworld, Inc., Blackhawk** and two of special interest, **Superman** and **Atom Man vs. Superman.** Intimately involved in all of these serial epics, Kirk Alyn relates his story in **A Job For Superman.**

Alyn was the very first live-action **Man of Steel** to appear on the silver screen and in this compact paperback, he takes the reader on a personal tour of his career, with special emphasis on the two times he appeared as **Superman.**

In his introduction, Alyn stresses that his book is not a reference work, but his own impressions of over three decades in the business of entertaining. He makes no claims to be a great writer, but his anecdotes flow with the tone of a friendly conversation. And insisting that pictures are worth 1000 words, he presents some 125 photos from his personal scrapbook and studio released stills; many of which can be viewed nowhere else. The stories he relates are both personal and amusing, giving insight into the actor and the motion picture industry. Overall, Alyn's presentation is very pleasing, especially for collectors of serial and comic memorabilia, as he devotes the major portion of this 118 page book to the serials, the first 40 to the **Superman** epics.

Alyn includes a synopsis of each serial plus actor and director credits, and his photo captions are chock full of trivia info identifying each film, scene and actor.

Alyn also covers the rest of his career in show business, how he entered the motion pictures, and a chapter on his various Western roles.

To film collectors, the book offers a unique personal view of the industry in the days of the great action serials. To comic buffs, it is a rare treat and interesting reading. ●

THE STORY BEHIND THE COVER

Jack Adler readies his camera for the shots.
(Photo by Sergio Curbelo)

Here we go! Nobody notices anything until we . . . REACT! And BOY, you should have seen the reactions WE got! *(Photos by Jack Adler)*

SUPERMAN readers no doubt got a shock when they saw the cover of the July issue **(#289).** The issue featured a special PHOTOGRAPHIC display of DC staffers agog at the onrushing menace of the Phantom Horseman, held in check by the **Man of Steel.**

We've run this kind of special photographic cover before, on **SUPERMAN** and **SHAZAM** as well as other books, and we've gotten letters asking just how we do it. Here then is the run-down.

The start, of course, is a cover idea and layout. This is usually done in a conference with the editor (in this case, Julius Schwartz) and DC publisher Carmine Infantino. In a special project such as this, production manager Jack Adler is also called in.

With the idea in hand, we proceed to our next step: setting up the art. For our cover, **Superman** and the Phantom Horseman will be illustrated, and all else will be a photograph. The splash page affords us an appropriate illustration, which is placed in position along with the remaining information, such as the title of the book, emblem, and price.

Next, the fun part, which for Bob Rozakis, Cary Bates, Jack Harris, E. Nelson Bridwell, Sergio Curbelo, Jack Adler and myself came one chilly February noontime. Together with cameras and re-

TEXT: CARL GAFFORD

PHOTOS: SERGIO CURBELO
and JACK ADLER

lated paraphernalia, we picked out a corner on Park Avenue to do our bit for cover stardom!

We stood by the corner and when the green signalled WALK, we jumped out and started reacting to this imaginary galloping menace. What we **really** got were a lot of strange looks from the passing New Yorkers, who watched a group of seemingly normal people waving frantically in the air. Most memorable was the poor cab driver who was in front of us, waiting for a fare. When the light changed and the traffic moved again, **he** reacted back at **us** by striking the air with his fist.

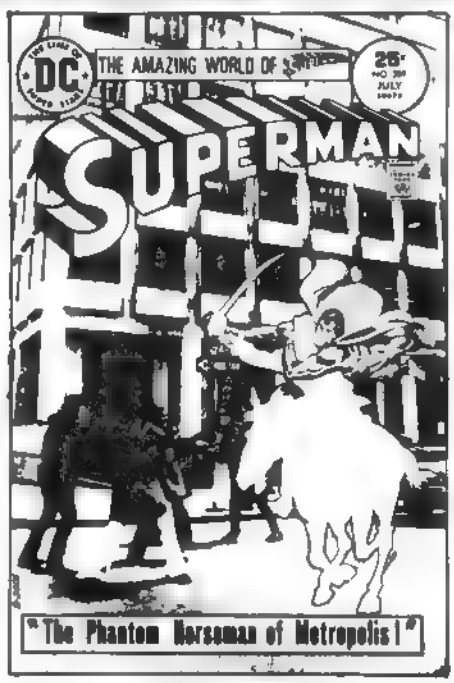
Jack Adler bounded in and out of traffic taking shot after shot of us and Sergio Curbelo was right there shooting Jack shooting us.

Back at the production department, the right shot is selected for the cover, and placed into position. The result is a black and white version of the finished cover. Coloring is then done on a copy of the cover by Tatjana Wood. Then it's off to the printers and out on the stands.

But there's just one thing **I** want to know; why couldn't they have picked a shot where you could see more of **me** than my feet? ●

Jack loads up again ("Just one more roll, guys!") and rushes in for a shot.
(Photos by Sergio Curbelo)

Whhhrrr . . . CLICK . . . Whhrrrr . . .
(Photos by Sergio Curbelo)

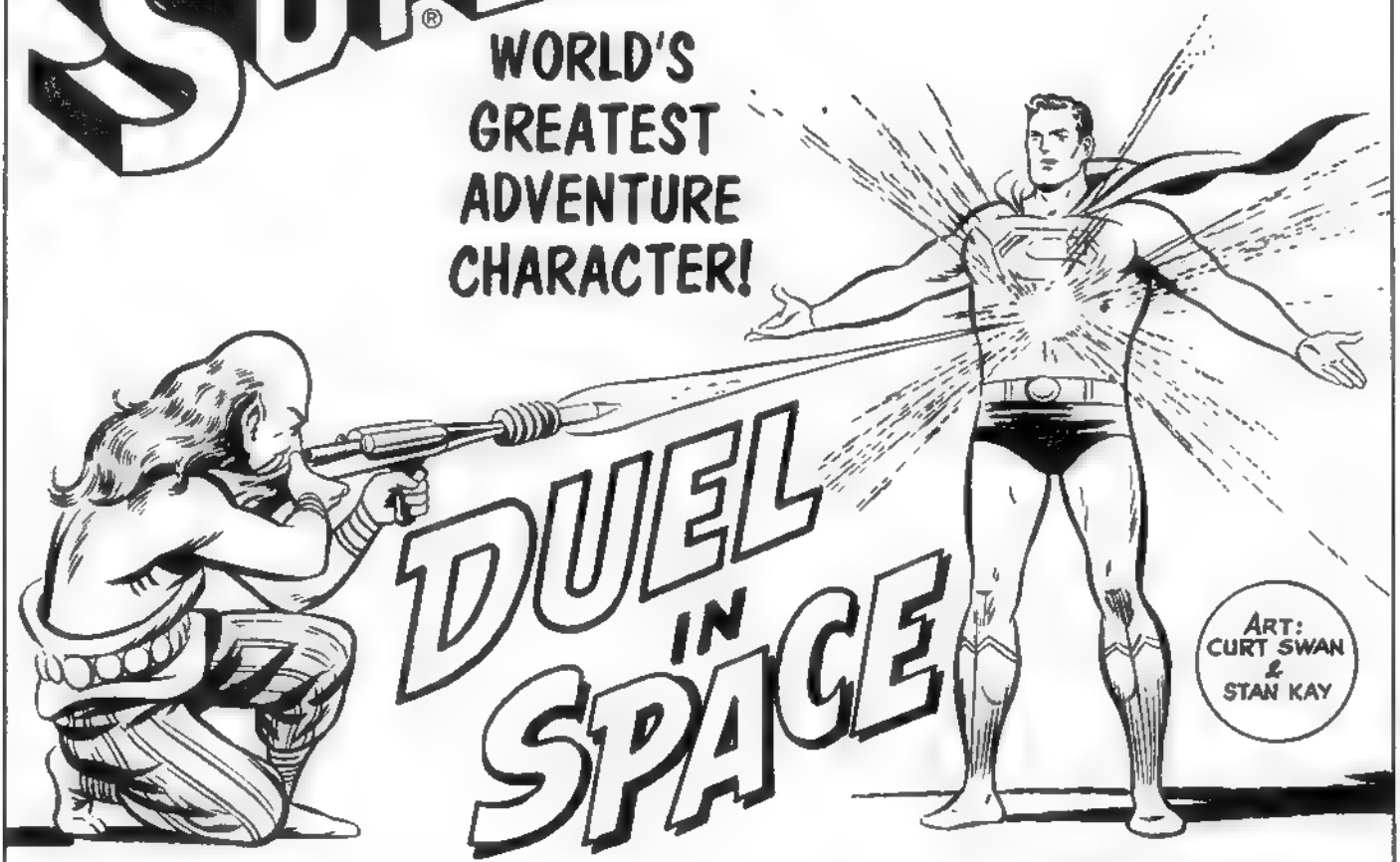


The final shot! (l-r) Bob Rozakis, Cary Bates, Jack Harris and E. Nelson Bridwell. I'm the leg sticking out from behind Jack! *(Photo by Jack Adler)*

During 1955 a series of Superman mini-comics were produced as give-aways in Kelloggs' cereals. We present, for the first time in magazine form, one of those mini-epics, originally created for Kellogg's Pep!

SUPERMAN®

WORLD'S GREATEST ADVENTURE CHARACTER!

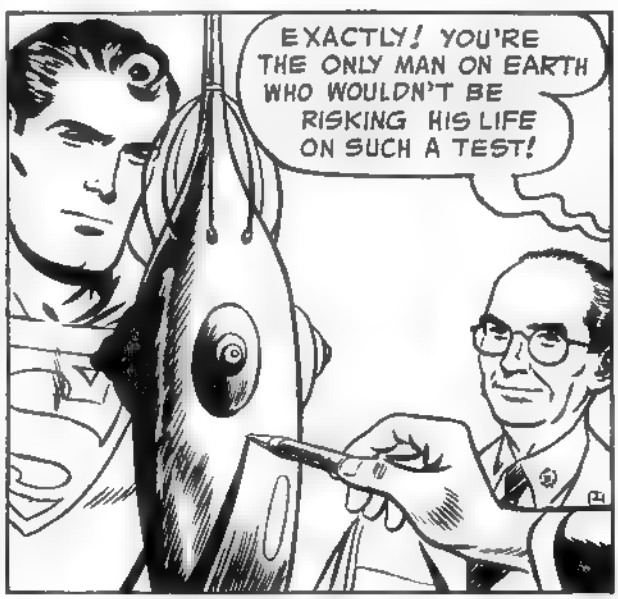


DUEL IN SPACE

ART: CURT SWAN & STAN KAY

Copr 1955, National Comics Publications, Inc.

ONE MORNING, AT THE **ARMY RESEARCH CENTER**...



SO NEXT DAY, AS REPORTERS GATHER TO WITNESS THE BLAST-OFF...
DON'T YOU WISH YOU COULD GO ALONG WITH SUPERMAN IN THAT SPACE SHIP, CLARK?
NOSIREE, LOIS... NOT TILL I KNOW IT'S PERFECTLY SAFE!
PRESS
HMPH--STILL AS TIMID AS EVER! PARDON ME WHILE I GO LOOK AROUND!
JUST MAKE SURE YOU DON'T GET TOO CLOSE TO THAT THING, LOIS!
BUT ONCE "TIMID" CLARK KENT IS ALONE...
I'M GLAD LOIS LANE WALKED OFF... IT GAVE ME THIS CHANCE TO SLIP AWAY AND SWITCH TO SUPERMAN!
A MOMENT LATER...
HERE COMES SUPERMAN NOW!
ALL SET TO GO, GENTLEMEN!
SUPERMAN LOCKS HIMSELF IN THE ROCKET-- A SWITCH IS THROWN-- AND IN THE NEXT INSTANT...
WHROOM!
THERE HE GOES-- ON MAN'S FIRST TRIP THROUGH SPACE!
HOORAY!
STAND CLEAR
EMERGENCY

WHILE INSIDE...
THIS SHIP HAS SOME UNUSUAL FEATURES! THESE SCREENS, CONNECTED TO PERISCOPES, ENABLE THE PILOT TO OBSERVE IN ALL DIRECTIONS...
...AND THE MAGNETIZED WIRE NETWORK, ON TOP, IS DESIGNED TO REPEL METEORITES AND OTHER MISSILES!
SUDDENLY...
WHAT--? SOME STRANGE FORCE SEEMS TO HAVE GOTTEN HOLD OF THE SHIP--IS PULLING IT OFF COURSE!
I COULD EASILY OVERCOME THIS FORCE... BUT... I'M CURIOUS TO SEE WHAT'S BEHIND IT!
SOON...
THE SHIP'S BEING DRAWN TOWARD THAT PLANETOID! FUNNY... I DON'T RECALL EVER SEEING THAT ONE IN MY SPACE TRAVELS!
AND WHEN THE SHIP ALIGHTS...
GREETINGS, EARTHLING! WE HAVE BEEN LISTENING IN ON YOUR RADIO BROADCASTS, AND UNDERSTAND YOUR LANGUAGE PERFECTLY!
WHO ARE YOU PEOPLE? WHY HAVE YOU BROUGHT ME HERE?

WE ARE FROM THE WORLD OF XANTUS, IN ANOTHER SOLAR SYSTEM-- AND WE PLAN TO INVADE YOUR PLANET!
HERE, ON THIS REPLICA OF OUR WORLD, WE INTEND TO TEST OUR WEAPONS ON YOU, SO WE CAN SEE HOW EFFECTIVE THEY WILL BE ON YOUR FELLOW EARTH CREATURES!
I GET IT! BY TESTING ME... ER... A TYPICAL EARTHMAN YOU'LL LEARN THE BEST WAY TO OVERCOME US!
YES... ONCE WE LEARN YOUR WEAKNESSES, OUR INVASION WILL BE THAT MUCH SIMPLER!
HMM... I COULD EASILY MOP UP THESE BOYS MYSELF--BUT IF I HUMOR THEM, THEY'LL THINK ALL EARTHLINGS ARE INDESTRUCTIBLE AND GIVE UP THEIR INVASION PLANS FOREVER!
THUS, AS THE FIRST TEST BEGINS...
FIRST, LET US SEE IF HE CAN WITHSTAND OUR ATOMIC PARTICLE GUNS!
FIRE AWAY, FELLOWS!
AMAZING! THE PARTICLES, WHICH TRAVEL AT THE SPEED OF LIGHT, MERELY BOUNCE OFF HIS SKIN!

WELL--PERHAPS HIS HIDE IS TOUGH... BUT WHAT WILL BE HIS ENDURANCE AGAINST THE SEVEN DOOMS?
WE SHALL SOON SEE...
THOSE MACHINES, COMING AT ME FROM ALL DIRECTIONS... WHAT ARE THEY SUPPOSED TO DO?
GREAT SCOTT--THEY DO EVERYTHING! BLINDING RAYS, VIBRATION SHOCK WAVES, PARALYZING GASES AND OTHER DEADLY FORCES... AND THEY'RE ATTRACTED TO THE HUMAN BODY BY RADAR!
AN ORDINARY MAN COULDN'T KEEP DODGING THESE THINGS FOR VERY LONG--AND SINCE I DON'T FEEL LIKE DOING THIS FOREVER!
...THERE'S ONLY ONE WAY TO DEAL WITH THEM QUICKLY!
WHAMMM
SMASH!

HE--HE SMASHED THEM ALL... WITH HIS BARE FISTS!
TH-THESE EARTHMEN ARE MIGHTIER THAN WE SUSPECTED.
THE STUNNED XANTIANS WITHDRAW SOME HUNDREDS OF YARDS, WHERE...
IF HE CAN SURVIVE THE COBALT CANNON, OUR MOST POWERFUL WEAPON, THEN WE WILL KNOW THAT EARTHLINGS ARE TRULY INVULNERABLE... FIRE!
AND WHERE THE "EARTHLING" STANDS IN READINESS...
BOOM!
I GUESS THIS IS THE GADGET THAT'S SUPPOSED TO FINISH ME...
WHOOM
MINUTES LATER...
THE COBALT CANNON WAS SUCCESSFUL! THE EARTHLING IS NOWHERE IN SIGHT! THAT IS THE WEAPON WITH WHICH WE SHALL CONQUER HIS WORLD!
I WOULDN'T BE TOO SURE OF THAT, PAL!
H-HE LIVES! WE MUST LET HIM DEPART IN PEACE...WE CAN'T POSSIBLY INVADE EARTH!

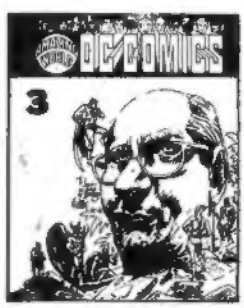
BUT THE BIGGEST SURPRISE IS YET TO COME, AS THEY ALL RETURN TO THE EARTH ROCKET...
LOIS! WHAT ARE YOU DOING HERE?
OH, DEAR... I THOUGHT I'D SLIP OUT AND TAKE JUST ONE PICTURE!
I-I'M SORRY, SUPERMAN... I WANTED TO GO ALONG SO BADLY-- I SNEAKED ON WHEN NO ONE WAS LOOKING! YOU'RE NOT ANGRY, ARE YOU, SUPERMAN?
WAIT! DID YOU CALL HIM A SUPER MAN? IS HE DIFFERENT FROM OTHER EARTHLINGS?
OH-H... NOW I'VE DONE IT! I'LL HAVE TO TALK FAST!
WHY--NO... ALL EARTHLINGS ARE THE SAME-- SUPER MEN, SUPER WOMEN! WE'RE ALL INVULNERABLE...WE ALL CAN FLY...WE EVEN HAVE X-RAY VISION!
HMM... WE SHALL SOON SEE IF SHE IS TELLING THE TRUTH!
FIRST, WE'LL LET THE EARTH GIRL PROVE HER INVULNERABILITY AGAINST THIS ATOMIC CANNON!
GULP! ONLY SUPERMAN CAN SAVE ME NOW!
AND AS THEY FIRE THE WEAPON...
BOOOM
ONLY ONE THING I CAN DO...

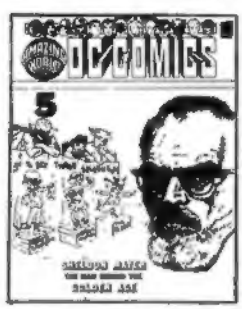
... AND THAT'S TO MELT THE MISSILE WITH THE HEAT OF MY X-RAY VISION, SO THAT BY THE TIME IT REACHES HER...
... IT SEEMS TO SPLATTER HARMLESSLY AGAINST HER!
SHE -- SHE IS INVULNERABLE!
PLOP
VERY WELL... LET US SEE IF SHE CAN FLY, TOO!
S-SUPERMAN! H-HOW CAN I DO THAT?
OH, I'M SURE YOU CAN DO IT, LOIS... BELIEVE ME, YOU CAN! ALL YOU HAVE TO DO IS TRY!
IF-- IF YOU SAY SO... ALL RIGHT!
AND AT A SIGNAL FROM THE MAN OF STEEL...
WHEEE... UP-- UP-- AND AWA-A-AY!
SHE DOES FLY... AND SO MUST ALL EARTHLINGS!
THIS IS FUN, EVEN IF I DON'T KNOW HOW SUPERMAN DID IT!
HOW IS THIS POSSIBLE?... CAN YOU GUESS?

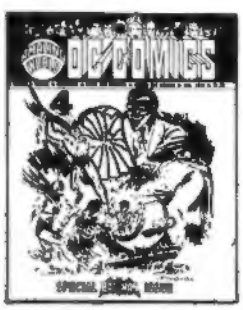
PRESENTLY, AS LOIS ALIGHTS...
SUPERMAN, WILL YOU PLEASE EXPLAIN...
SHHH--SEE THAT WIRE-WORK UP THERE?...IT'S MAGNETIZED!
WHILE LEADING YOU OVER HERE, I APPLIED SUPER-FRICTION TO YOUR METAL WRISTWATCH BAND, CONVERTING IT INTO A SUPER-MAGNET THAT WAS ATTRACTED TO THE WIREWORK WHEN YOU LEAPED!
YOU CLAIM YOU ALSO HAVE X-RAY VISION. WELL, THAT WILL BE YOUR FINAL TEST, EARTH LADY!
TELL ME--WHAT IS BEHIND THAT WALL?
I ALREADY KNOW--BUT HE'S TOO CLOSE FOR ME TO WHISPER TO LOIS! MUST THINK OF SOME OTHER WAY...
BUT JUST THEN...
GREAT SCOTT! MY SUPER-HEARING DETECTS A RUMBLING AT THE CENTER OF THIS PLANETOID...
THAT BIG CANNON THEY FIRED AT ME STARTED A CHAIN REACTION THAT'LL BLOW THEM ALL UP UNLESS I GET TO IT AT ONCE!
SUPERMAN! COME BACK! DON'T LEAVE ME LIKE THIS!

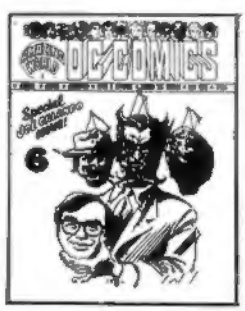
DOWN TO THE LITTLE WORLD'S CORE PLUMMETS THE MAN OF TOMORROW...
IT'S ABOUT TO GO OFF! IF I CAN REACH IT IN TIME, I'LL BE ABLE TO MUFFLE IT WITH MY OWN BODY!
MADE IT! HOPE I CAN GET BACK TO HELP OUT LOIS IN TIME!
BOOM!
BUT UPON RETURNING...
IF THOSE XANTIANS AREN'T SUSPICIOUS YET, I'LL WHISPER TO HER WITH SUPER-VENTRIL-OQUISM AND... WHAT--?
YOU MAY DEPART, EARTH GIRL, SINCE YOU HAVE PROVEN THAT YOU HAVE X-RAY VISION!
FAREWELL TO YOU, TOO, EARTHMAN... YOUR RACE IS FAR TOO GREAT A MATCH FOR OURS!
S-SURE... ANYTHING YOU SAY-- I MEAN...ER... YOU BET!
AND AS THE ROCKET TAKES OFF...
THESE EARTHLINGS ARE MERCIFUL... THEY COULD HAVE CAPTURED US-- BUT DIDN'T! WE WILL RETURN TO OUR WORLD AND NEVER AGAIN DREAM OF CONQUEST!
MEANWHILE...
LOIS, MY CURIOSITY'S KILLING ME! HOW DID YOU DO IT?
IT WASN'T EASY, SUPERMAN-- THEY WERE REALLY GROWING IMPATIENT...
YGEN VALVE

"I HAD TO THINK OF SOMETHING FAST-- AND I DID..."
THAT PERISCOPE... IT RANGES OVER THE WALL I'M SUPPOSED TO SEE THROUGH! IT'S MY ONLY CHANCE!
"VERY CALMLY, I TURNED AROUND AND..."
BEHIND THAT WALL IS SOME SPHERICAL OBJECT!
SHE--SHE IS RIGHT!... AND ONLY X-RAY VISION COULD HAVE DETERMINED THAT!
THEY WERE SO STUNNED, THEY NEVER THOUGHT OF INVESTIGATING FOR ANY TRICKERY!
THINGS MIGHT HAVE BEEN ENTIRELY DIFFERENT, NOW, IF THEY HAD!
AND SO, AS THEY RETURN TO EARTH...
WELL, LOIS, YOU'VE ALWAYS WISHED YOU COULD BE A SUPERWOMAN! AS FAR AS I'M CONCERNED, YOU ARE ONE NOW!
BUT I HOPE I NEVER HAVE TO GO THROUGH AN EXPERIENCE LIKE THAT AGAIN!
THE END.









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THE MANY FACES OF SUPERMAN® AND LOIS

BY ALLAN ASHERMAN

The **Man of Steel** has appeared numerous times on film and as an animated cartoon. Though there are 30 **Superman** serial chapters, a feature-film, 104 episodes of the T.V. series, and a short film produced in conjunction with the **Superman** Broadway play, there have only been 3 actors responsible for the title role and 3 actresses who have played **Lois Lane**.

#1 *Kirk Alyn and Noel Neill as* **Superman** *and* **Lois** *in Columbia's 1948 serial* **"SUPERMAN"**. *The two also played these roles in 1950's* **"Atom-Man Vs. Superman,** *another Columbia chapter-play. Noel later went on to play* **Lois** *in 78 T.V. episodes.*

#2 *George Reeves and Phyllis Coates in a scene from Lippert Pictures' 1951 feature* **"Superman and the Mole-Men"**. *Phyllis brought* **Lois** *to life in the first 26-episode season of* **"The Adventures of Superman"** *T.V. series, while Reeves is the best remembered* **Superman.**

#3 *Bob Holliday and Patricia Marand in the 1966 Broadway musical* **"It's A Bird, It's A Plane, It's Superman"**. *Holliday also recorded a* **Superman** *record, appeared as the* **Man of Steel** *in a T.V. ad, and in a short film produced for showing during the play.*